THE TIMES LITERARY SUPPLEMENT

T·L·S

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FRIDAY 20 AUGUST 1971 No. 3,625 Price 10p

JAPANESE LITERATURE



日本文学

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日本文学

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Alien growths in modern Japan

IT is possible to call in question any generalization commonly made about Japan. The Japanese are hardworking. Yes; but most firms and organizations have their "passengers", those on the payroll who are retained in employment because nobody would think of firing them once they have joined the permanent work-force and are not obviously dishonest—merely because they happen to be lethargic and incompetent. The Japanese love nature and seem to be blessed with an instinctive artistic sensibility. Yes; but they have inflicted brutal harm on one of the most perfect examples of natural beauty to be found anywhere in the world, and for downright ugliness the architecture of that is the equal to most of the typical Japanese city is hard to beat. The Japanese are group-minded and conformist. Yes; but their literature, good and bad, draws sustenance from the "I" novel, a highly egocentric, individual genre. In every walk of life the self-assertive and rebellious abound. And while reputedly courageous and loyal Japan has an ample proportion of the devious and treacherous. Polite and impassive, imitative and inventive, vacillating and passionate, conservative and wildly iconoclastic—not one of these labels is inapt or misleading.

Contradictions such as these, if practised by a relatively small national group, would be of interest only to a minority of specialists and students, but Japan and the Japanese matter for a great deal in the world, and their potential impact is enormous. So much so, that Herman Kahn, the dozen of futurologists, who speak of Japan as standing on the threshold of becoming a Superpower. In the preface to his lively and highly readable work on this theme, Herman Kahn declares his belief

> that in the next decade or two Japan will not inevitably will achieve giant economic, technological, and financial stature, that very likely it will become politically and politically powerful in international affairs, and that eventually it is likely to strive to become a military superpower as well.

The political behaviour of the Japanese, then, must be of interest not only to those primarily concerned with the Far East but also to all of us who give thought to the way the world is going.

But in the light of the paradoxes and contradictions already outlined, with their implied caveat against generalized statements, is it in fact possible to make any really valid observations about Japanese society as a whole?

One thing at least can be said. Political thought and practice in Japan during the modern age—in other words, over the past hundred years—have been marked by a special tension arising from the problem of deciding what to accept and what to reject from among a variety of foreign models. This has been something more complex than a plain choice between tradition and innovation. A strong eclectic tendency has led the most convinced traditionalists to examine decidedly alien concepts and institutions to see how far these might be adapted to Japanese conditions. Thus ideas and forms borrowed from abroad have been clipped, shaped, and twisted, like *bonsai*, to conform with traditional, or supposedly traditional, beliefs and practice. On the other hand, dedicated radicals, xenophobic and outward-looking, have been deeply affected, sooner or later, by the inescapable pressure of their own cultural inheritance. Thus the most fanatical of all nineteenth-century "Westernizers", Fukuzawa Yukichi, champion of women's rights, allowed little freedom of choice to his own daughters when it came to the question of their marriage.) Certainly a pragmatic and indeed patriotic instinct, rather than an interest in first principles, was the motive of many, possibly most, of those Meiji political figures who championed the movement for People's Rights. In short, some form of parliamentary institution would make Japan a more respected and respectable power, since the leading trading nations of the world, Great Britain and the United States, happened to be parliamentary democracies.

It is an attitude of mind exemplified at its best by the career of that enlightened figure, Nishi Amane (1829–1897), who was significant both as a writer and as a civil servant (in the Ministry of War). Professor Thomas Havens of Connecticut College has published a work of admirable scholarship on Nishi's ideas. "Utilitarianism", writes Professor Havens, "ignored human values apart from their social usefulness." This goes to the heart of the matter so far as Japan is concerned. Nishi, for example, declared that the three precious things in human life were health, knowledge, and wealth; and on this he built his theory of the "Three Human Treasures". *Ginsei seppuron*). He argued that these should replace the values of feudal society, such as "docility, naivety, humility, deference, unselfishness, and freedom from avarice". This sounds extremely "modern", more English, indeed, than Japanese. But Nishi reveals the inescapable influence of his own upbringing when he points out that health, knowledge, and wealth are not themselves the ultimate aim of society, for this "would be the philosophy of thieves and coolies". For Japan the ultimate aim of society was the attainment of high standing in the eyes of civilized nations, in terms not only of political stature but also of culture and material life. Like all good Japanese bureaucrats of his day, Nishi fully subscribed to the national slogan, *fukoku kyohei* (a rich nation with strong armed forces). Yet, according to Professor Havens, Nishi's attitude to the imperial throne was basically utilitarian; and it appears that he regarded his country "as merely one member of the community of nations, not as unique national body spiritually superior to all other states". One may accept Professor Havens's judgment that Nishi "was representative of the best thinking in early Meiji Japan", a scholar who was thoroughly familiar with Confucian tradition but firmly committed to the doctrines of the modern West. But it is typical of a very general Japanese cast of mind that Nishi, the free-perhaps should not, extend his thoughts beyond his historical milieu. He did not ponder eternal truths.

Nishi's philosophy—if such a term can be used to describe the utilitarian ideas that shaped his thought—has been embraced, consciously or otherwise, by those who have presided over Japan's affairs for the past twenty years or more. Utilitarianism has underpinned the long rule of the Liberal-Democratic Party. It is precisely this that has infuriated the governing party's enemies at both ends of the political and ideological spectrum.

The fury of extremism in modern Japan is an old story. "Government by Assassination"—the title was invented by a prewar *Times* correspondent in Tokyo—is not wholly misleading as a description of the 1930s; and since the Pacific War we have had the murder of Asanuma, the socialist leader, and the melodrama of Mishima's incursion into the Defence headquarters. Professor Duus of Harvard, in his able study of Japanese politics in the Taishō period between 1912 and 1937, stresses the speed with which Japan assimilated the techniques of representative government and parliamentary politics. To be sure, the Diet never played the same role in Japanese politics as Parliament in England, but as Professor Duus very sensibly remarks, "there was no reason to assume that it should have". He points out that public elections, parliamentary debate of national issues, the accession of elected representatives to government office, "were part of the Japanese political scene long before most non-Western countries (and even a Western country such as imperial Russia) attempted them". But such commendable adaptability imposed its own strain. Forms were more readily understood and accepted than the spirit that lay behind them. Even Saionji, for all his cosmopolitan sophistication and liberal leanings, had serious reservations about party politics. In a significant passage Professor Duus observes: "Saionji was guided by purely pragmatic considerations. This is the authentic spirit of Meiji Japan."

HERMAN KAHN:
The Emerging Japanese Superstate
274pp. André Deutsch. £2.95.

THOMAS R. H. HAVENS:
Nishi Amane and Modern Japanese Thought
253pp. Princeton University Press. London: Oxford University Press. £4.

PETER DUUS:
Party Rivalry and Political Change in Taisho Japan
317pp. Harvard University Press. London: Oxford University Press. £4.

H. PAUL VARLEY with IVAN and NOBUKO MORRIS:
The Samurai
135pp. Weidenfeld and Nicolson. £1.50.

GEORGE M. WILSON:
Radical Nationalist in Japan: Kita Ikki, 1883-1937
230pp. Harvard University Press. London: Oxford University Press. £3.30.

F. G. NOTEHELFER:
Kōtoku Shūsui
Portrait of a Japanese Radical
227pp. Cambridge University Press. £5.

ROBERT A. SCALAPINO:
The Japanese Communist Movement, 1920-1966
412pp. University of California Press (IBEC). £3.80.

GEORGE M. BECKMANN and OKUBO GENJI:
The Japanese Communist Party 1922-1945
452pp. Stanford University Press. London: Oxford University Press. £6.

No doubt parliamentary democracy has been successfully transplanted to Japan, into the soil that the Catholic novelist Endo Shusaku has described as "a swamp" in which the roots of alien saplings begin to rot. And, in the end, pragmatism has usually triumphed over irrational, intuitive, forces. Yet these play their part in Japanese life today, as in the past. The cult of the ineffable has a long and respectable tradition in Japan. For the adept of Zen utilitarianism has little appeal; action being its own justification. "Those who know do not speak. Those who speak have no knowledge." Mishima brought instant ridicule on himself when he harangued the Self-Defence Force at Ichigaya, Tokyo, last November. But his last *action*, his *seppuku* (ritual suicide) impressed even those who hated what he stood for. It was the ultimate, the unchallengeable, proof of his integrity.

It has been the strength and weakness of the extreme right in Japan to hide behind the cult of the ineffable. Explanations of direct action have tended not to go much beyond certain ideographic compounds, conceived as having their own talismanic power—such as *kokutai* ("national polity") and *Yamato damashii* ("the spirit of Japan"). The phenomenon is often correctly linked with the samurai tradition. But the samurai code embraced more than the practice of Zen and the ethics of Japanese forms of Confucianism. It is one of the shortcomings of the slim volume called *The Samurai* that, while it covers the well-worn theme of the samurai as warrior, it fails to deal with the other attribute of the ideal samurai, namely the cultivation of learning. However, it must be conceded that the moral values of the samurai derived from his function as a fighting man (although it was a function little exercised during the long years of domestic peace under the Tokugawa shogunate).

The prestige of the samurai as hero was, of course, the basic reason of the special position, in popular esteem and in the constitutional structure of the state, that the imperial army and navy enjoyed until the summer of 1945. And it is revealing that when the socialist and ultra-nationalist firebrand, Kita Ikki (1883-1937), sought an instrument that would carry out radical reform at home and secure Japan's national aims abroad he found it in the imperial army. A challenging, scholarly, biographical study by Professor George Wilson of Indiana University attempts—not altogether with success—to rebut the generally accepted view of Kita as a kind of pioneer fascist. Professor Wilson calls Kita "a non-Marxist or traditional type of right-wing left extremist". What is undeniable is that Kita loved his own ideal concept of the samurai as passionately as he detested twentieth-century Japanese capitalism. Clearly he was strongly anti-utilitarian. Were he living today he might be found, just conceivably, in the ranks of the *Komeito* or, more probably, imbedded in one of the anarchist or pro-Peking factions of the far left. There would be no other home for him.

Still, the samurai has been largely out of fashion since the end of the Second World War. If utilitarians of a conservative kind have held the reins of political power, the Japanese intellectual world—and this includes a very large segment of popular as well as serious journalism—has been influenced overwhelmingly by the dogmas of the left. This would have been almost equally apparent, perhaps, before the Second World War, had the police, the judicial authorities, and an increasingly chauvinist public mood (after 1931) permitted it.

Intellectuals in Japan, however, impress but do not move the masses. It is the man of action, above all the martyr for his cause, who wins the largest following in the end. Therein may lie the final significance of the Mishima affair. Kita Ikki, too, may be said to have perished for his beliefs, since he was executed for his supposed complicity in the army mutiny of February, 1936. But before Kita—about whom the modern left, very naturally, have reservations—there is an authentic ideological martyr in the person of the anarchist, Kōtoku Shūsui, executed in 1911 for alleged involvement in a plot to murder the Emperor Meiji.

In the admirably written first full-length study of Kōtoku in English by F. G. Notehelfer, one finds evidence that in Japanese eyes the act of rebellion per se, irrespective of its aims, can acquire instant prestige. Some days after Kōtoku's execution, the novelist Tokutomi Roka delivered a remarkable speech at a well-known school, the *Dai Ichi Koto Gakko* (often called, with rough approximation to the truth, "the Eton of Japan"). His peroration may astonish those who have always thought of the Japanese as disciplined, obedient, and conformist:

> The death of the flesh is unimportant. What is to be feared is the death of the spirit. To believe only what one is taught to believe, to say only what one is told to say, to do only what one is asked to do, to find security in life by existing formally like a doll poured from a mould, to lose completely the idea of self-confidence in one's independence and the belief in self-improvement—this is the death of the spirit. Kōtoku and the others died rebelling. They have passed away, but they have also come back to life again. And now their graves are empty.

The ethical principle stated here, be it noted, is not derived from western thought, even indirectly, but is the purest expression of the Wang Yang-min (*Oyomei*) school of Neo-Confucianism, the inspiration of non-conformists in Japan long before the country was opened to the West.

Tokutomi's words help us to place within the context of Japanese tradition the excesses of the student New Left. Certain external factors—China's Cultural Revolution and the campus unrest at Berkeley, California—may have acted as a catalyst in 1966, when the postwar Japanese student revolt first got into its stride on a national scale. But the nature of the revolt, including the savage interfactional strife, had a number of specifically Japanese characteristics, reminding the historian of the bitter domestic turmoil that occurred before the final collapse of the shogunate in 1868.

Indeed the New Left—which could become, in time, the New Right—is the main haven of political mavericks in Japan. The links between the New Left and the Old are now fragile. The orthodox Communist Party is no longer a possible refuge for rebels. Efficient in local government, nationalist in its independence from Moscow and Peking, tightly organized, the Japan Communist Party is becoming both utilitarian and respectable. As is made clear by the two definitive English-language studies of its history, by Robert Scalapino and by George Beckman and Okubo Genji, the party has always been a congregation of the elite, with an apparent inability to attract and hold a mass following. To the extent that it snaps the bonds of dogma and becomes pragmatic it will lose face in the eyes of the intellectual establishment and gain votes among ordinary citizens.

It is of course the ordinary citizen, *l'homme moyen sensuel*, who votes in successive elections, for the Lower House, in favour of the conservatives, the Liberal-Democrats. Conservative electoral majorities are to be taken as a sign not so much of positive public support as of popular reluctance to see Japan embark on new, untried, policies in foreign and domestic affairs.

The national psyche has been soothed rather than inspired by *keizai seicho* (economic growth). And two fairly recent phenomena have had the effect of removing some of the appeal of *keizai seicho*. The Japanese a year or two ago discovered that their reputation overseas suggested that they were regarded by the outside world as unredeemed materialists, as (to use the phrase then in vogue) "economic animals". Secondly, and much more important, urban pollution—the direct consequence of industrial growth—has become a key political issue, of agonizing concern to almost everyone.

If Authority—which means the governing troika of the Liberal-
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scientists — reminiscent
Imperial Diet in the days of
Incident and Pacific War.

The Imperial Diet, howe
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Diet. There is no institu
to the Diet; and there is
to be, so long as the prese
tution is not revised. But
viso is vital. Fortunately
prospects of freedom in
Constitution (drafted in a
days by American offici
closed doors in Tokyo)
Western graft that seems
"taken". The Japanese
mined to keep their free
Yes; but, if Japan is "a
who can be sure that its
roots will never rot away?

In general terms

ARNOLD TOYNBEE:
Surviving the Future
164pp. Oxford University Press. £2.

In his ninth decade Arnold Toynbee has lost none of his zest for inquiry. These far-ranging chapters originated as a dialogue with Kei Wakaizumi of the Kyoto Sangyo University and were published in instalments in a Japanese newspaper as sixty-seven separate questions and answers. For the book they have been recast into seven chapters, each dealing with one topic and preceded by one question. Professor Wakaizumi's questions merely become pegs on which Dr Toynbee can hang a multitude of topics, and it is the latter's name that rightly appears alone on the title-page.

Asked whether the accelerating advance of technology has outstripped man's social and spiritual life, Dr Toynbee muses on the static first million years of human history, reflects that from the Lower Palaeolithic Age to the Industrial Revolution every technological advance has been followed by a population explosion which partly nullified its benefits, but concludes that we have to accept an urban destiny and must make this destiny as tolerable as possible. He finds cause for alarm in Tokyo, for hope in Brasilia, but many readers will note with satisfaction that he himself continues to live in London.

When a man is tired of London, as Dr Johnson observed, he is tired of life; but Dr Toynbee shows no sign of being tired of either, though he claims for man the right to terminate his earthly existence when he has reached that state. His religious views cannot be fitted into any recognizable mould, but are sincerely held and would embrace many faiths, for by religion he understands "the overcoming of self-centredness, in both individuals and communities, by getting into communion with the spiritual presence behind the universe and by bringing our wills into harmony with it". This definition is based on a wide study of religion in history, of which the reader gets a few glimpses here, and
he is sure that for a true
peace a religious revolution
qua non.

Education is also a mea
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Dr Toynbee is a
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will exist, between the re
ideal. For the hippies, wh
their sense of purpose, he
of comfort. Many of the
benefactors of mankind
drop-outs from cont
society, notably Dr Toynbee's
hero, St Francis of Assisi.

Andromache by Euripides
Edited by P. T. Stevens
This edition is intended to be of use to serious students of Greek in sixth forms and in universities, and also to include material of interest to older scholars. The text and apparatus criticus are those of Gilbert Murray, and the commentary is on this text, though the editor sometimes gives reasons for preferring other readings. £2

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Oxford Early Christian Texts
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OUP New York 26 *August*

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OUP New York

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Oxford University Press

Tycoon in sheep's clothing?

RUCE REED and GEOFFREY
ILLIAMS:
enis Healey and the Policies of
ower
pp. Sidgwick and Jackson. £3.50.

d Labour won the general elec-
n in June, 1970, Harold Wilson
that he intended to appoint
Healey, his long-serving
retary of State for Defence, as
eign and Commonwealth Secre-
y. Instead he could do no more
an make him Shadow Foreign
cretary, which is very far from
ing the next best thing for an
mbitious politician over the hill of
is fiftieth birthday and in the prime
f his executive powers, whose re-
utation will always owe more to
orks in office than to partisan
peeches in Opposition.

Mr Healey and the FO would
ave been fairly generally reckoned
good match. Apart from Anthony
den, nobody in British politics dur-
g the past fifty years has pursued
he speciality of international affairs
o single-mindedly as Mr Healey,
ince he began as a Bevin boy in the
ost of secretary to the international
department at Transport House in
1945; and no Labour politician has
made a more sustained intellectual
contribution to the subject in the
past twenty-five years. But Labour's
defeat last year may have broken the
logic of his career.

He is now perhaps more likely to get the Treasury than the FO if Labour comes back to power in the 1970s, simply because Roy Jenkins will be ready for a change of role. Nevertheless, actuarially Mr Healey has a long way to go in national and international politics and an interim biography can be justified by his promise, if not yet by his political achievement.

Among his peers at Westminster, Mr Healey has a mixed and even contradictory reputation. At his best he is an intellectual who is quite ruthlessly rational; at his worst, he plays party politics with less subtlety and skill than the rawest Labour town councillor. Best and worst can run in the same Commons speech, and it is hard to avoid the conclusion that he is fundamentally a managerial tycoon who has to play a democratic game that he has never understood. As a politician he has a coarseness of grain or insensitivity that sometimes needlessly prejudices a strong argument; as a minister the undoubted personal toughness of character always seemed to bend readily to put party or government first, almost as though he could not shake off the sense that he was still a party professional who was asked for advice and was then given a directive. Harold Wilson, after all, was President of the Board of Trade when Denis Healey had a salary of under £1,000 a year at Transport House.

The point is not that Mr Healey is pliant. Most ministers and party leaders have to be. It is simply to note the contradiction, illustrated but not strongly brought out in this biography, that he is granted the reputation of a rough, bluff, even bullying minister who knows his own mind and will no more easily be turned aside than a herd of stampeding elephants, while the record of his six years at the Ministry of Defence shows that he was constantly losing arguments and carrying out policies he had fought. There is a conflict which the authors have not resolved between the brand image and the contents of the package. As the authors put it, Mr Healey virtually made himself "a superior permanent official".

The problem facing any Defence Secretary in a Labour Government, of course, must not be underrated. All the pressures are for cuts in defence spending and increases in social service spending. When Mr Healey went to the Ministry in October, 1964, the Treasury decided that defence expenditure should be pegged at £2,000m at 1964 prices, and his comment is reported that "it was really arbitrary". A government elected to get rid of the British nuclear deterrent found it a surprisingly cheap form of defence and continued building four Polaris submarines.

Committed to staying east of Suez, they pulled back into Europe. For economic more than defence reasons they cancelled the TSR 2, HS 681, P 1154, and the CVA 01 carrier. Whenever there was a sterling crisis, defence spending stood at the head of the line for cuts, so that Mr Healey made his stand in the last ditch and then had to retreat again. Once, over the 1968 cuts, he nearly resigned, but decided to soldier on in the correct belief that anybody who succeeded him would do far worse damage to the services.

At a time when 10,000 or more British troops are committed to Ulster for the indefinite future, it is chastening to be reminded of all the evidence that between 1964-70 the Treasury rather than Defence or the Foreign Office imposed the big decisions that altered Britain's strategic power in and outside Europe. The foundation of Mr Healey's very respectable reputation as Defence Secretary is that he got full value for the money he was allowed: that he was a strong-minded and clear-thinking executive once the Cabinet had given him the directives: and that, after all book-keepers' economies and policy switches, he left the services in June, 1970, in good heart, reasonably well equipped, and decently paid.

Back in 1951, Winston Churchill brought tears to the eyes of Emmanuel Shinwell, the first Labour Minister of Defence, when he said in the House that Shinwell had nothing to be ashamed of in his stewardship. Granted that no Defence Minister can do more than the government he belongs to allows, Mr Healey deserves the same tribute. Time will test the wisdom of the Labour Government's decisions between 1964-70, but Mr Healey's executive skill should not come under question.

Precedents and procedures

ERSKINE MAY:
The Law, Privileges, Proceedings and Usage of Parliament
Edited by Sir Barnett Cocks.
1,108pp. Butterworth. £8.80.

S. C. HAWTREY and
H. M. BARCLAY:
Abraham and Hawtrey's Parliamentary Dictionary
248pp. Butterworth. £2.50.

Erskine May: The name popularly
given to "A Treatise on the Law, Privi-
ges, Proceedings and Usage of Par-
ment", by Sir Thomas Erskine May,
erk of the House of Commons from
71 to 1886. This work, the most
thoritative book on parliamentary
ocedure, was first published in 1844.

runs the entry on Erskine May in
braham and Hawtrey's Parlia-
entary Dictionary, which two
erks of the House of Commons
ve carried into a third edition. And
w Erskine May goes into its
hteenth edition, to serve the
eakers, Members and Clerks not
ly at the Palace of Westminster but
all the Parliaments of the Com-
onwealth which have been created
Westminster's image.

No doubt the House of Commons
ers from, or perhaps enjoys, a
rth of the old-style backbenchers
o made Erskine May their daily
dy and turned themselves into
ack-room lawyers who were
able of dislocating Government
iness, playing the devil with
ntlemen's agreements made
ween the usual channels, and
ping the House out of its bed
t after night. Sir Herbert
liams and Sydney Silverman are
dead; George Wigg is a life
; and Geoffrey Bing, QC, has
found another seat. They have
succeeded by a generation of
iticians who are not so much
oiters of procedure as reformers:
back-benchers who want to cut out the deadwood of parliamentary practice and make Westminster well informed, efficient, and executive.

Since 1964 the reformers have called the tune. As Sir Barnett Cocks, Clerk of the House of Commons, writes in his preface, "There has been continued and rapid progress in the development of procedure in the seven years since the seventeenth edition of this work was published in 1964". In the general election of that year all political parties declared their aim of parliamentary reform, and every session since then has seen the appointment of a Select Committee on Procedure from which there has been a constant flow of recommendations for change. One or two of the innovations were unwise, like the 10 a.m. sittings which were introduced only to be abandoned. Some of the reforms which were rejected ought to have been adopted, like the edited broadcasting of each day's proceedings. But Sir Barnett's eighteenth edition, compared with the seventeenth, shows how rapidly Westminster can adapt itself in spite of the deadweight of history and precedent.

For the present, both Houses are in process of digesting the genuinely radical reforms that have been brought in. The House of Lords changes its tempo and character as life peers establish numerical parity with the hereditary regulars; and there, too, pressure mounts for increased efficiency and time-effectiveness, as the tenth report from the House's Select Committee on Procedure showed at the end of July. The House of Commons must soon prepare to adapt itself for the United Kingdom's entry into the European Economic Community, which will mean not only some new procedures but also the secondment of thirty-six MPs to the European Parliament for a third of the year. In the dim distance there is the hope, or the threat, of the direct election of members to the European Parliament.

Sir Barnett and his team of clerks have managed to keep the eighteenth edition in much the same compass as the seventeenth while doing justice to all the new material they had to include. The historical section on "The origins of the modern Parliament" has unfortunately had to be dropped. It was a masterly summary, but "the amount of modern research on the topic is so great that it could not be treated with a completeness and authority consistent with the aim of the remainder of the work".

The most important changes recorded have to do with the abolition of the Committees of Supply and Ways and Means and the amendment of other financial procedures. The democratic passing of control of most of the Palace of Westminster from the Queen's representative, the Lord Great Chamberlain, to the two Speakers is noted; the new procedure for emergency debates is described; and the sections on questions to Ministers and the distribution of business through a session have been rewritten. For the first time, too, Erskine May acknowledges the existence of the indispensable Whips and their duties.

If Erskine May is for the parliamentary and constitutional specialist, then the *Parliamentary Dictionary* is for the general political audience. The third edition, in step with Erskine May, records all the recent procedural changes in non-technical terms.

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A poet unparochial in time

DAVID BLAMIRES:
David Jones
220pp. Manchester University Press. £3.

It would not be unreasonable of two reasonable men to agree that David Jones is a man with genius and yet disagree over the quality of that genius's manifestation. As with all poets of exceptional achievement, we are quickly brought to a hard bar of judgment in respect of what he does and how he does it. In a broadcast talk on David Jones given in 1954, T. S. Eliot was reproachful of those who ask such questions about certain modern works of literature as "Is this poetry or prose?" and "What is this book about?". We can accept that these questions are crass when their asker is crass and desirous of crass answers: but it is hard to believe they can be harmful in the wise, the innocent or the modest, or that anyone will get much from *The Anathemata* unless he has much more than a fingertip purchase on question two.

Few authors require explication as David Jones does, and he has recognized this and become his own best explicator. He has discussed his literary and visual work at some length and on many occasions, notably in the pieces brought together in *Epoch and Artist*, and has written generously and informatively to private inquirers. While, mercifully, there is still nothing like a David Jones industry, he has been the subject of a fair number of notes, impressions, lectures and articles, whose burden, rightly, is that he is among the most important creative artists of the past fifty years. But there has been no full-length book written about him, which is what David Blamires now supplies.

This is an excellent book, for what it does and also for what it does not do. David Jones is a writer of fine exactitude who at times confronts his reader with problems of understanding and interpretation. His private (or universal) vision, his motifs and themes and modes of expression, the frequently recondite nature of his literary allusion, and his religious beliefs—his entire "system", so to speak—are standing temptations to any who believe that you make your author more important by making him more formidable, and yourself more impressive by showing more pedantry. But Dr Blamires is consistently clear and helpful, concerned with the welfare of his subject and reader alike. He has written a disciplined and civilized study.

It consists of nine chapters. There is a general introduction followed by a chapter called "Observations on Art" which discusses, or at times is wisely content to display, David Jones's stated views on the mysteries and intricacies and also the technicalities of portraying and revealing truth or reality in paint or words. His considerable and varied achievement in the visual arts of drawing, engraving, painting and lettering is outlined in chapter three. There are six good illustrations to this section of the book, but they do little to ease the problem of the general inaccessibility of the oeuvre. It would be a boon if the Welsh Arts Council or its parent body could present a further exhibition along the lines of that assembled in 1951 for the Festival of Britain and arrange for a first-class and handsomely illustrated catalogue to accompany it.

Then come chapters describing and when necessary explaining *In Parenthesis*, *The Anathemata*, work in progress, and the occasional writings. These are followed by sixteen pages on "The Arthurian World", in large measure as it is to be observed in David Jones's literary works. "It is not there [i.e., the Arthurian world]", Dr Blamires concludes, "to provide a mere literary background or a pseudo-medieval [why *pseudo*?] flavour, but because it is a way of stating his conviction of the essential unity of the Island of Britain." Perhaps a balancing chapter on Mother Rome and the deep significance to David Jones of sign, sacrament, and religion was judged unnecessary by reason of various passages in "Observations on Art" and on *The Anathemata*. Dr Blamires closes his book with a brief conclusion and a useful select bibliography.

It is unlikely that David Jones can ever become a popular poet, even as author of *In Parenthesis*. Where can he fit into, much less belong to, the contemporary "poetry scene"? No man was ever less trendy, less with it. It is, of course, a triumph of impercipience to consider him as not interested in today's man and today's world because he assumes we have read the *Gododdin* and the *Song of Roland*, Geoffrey of Monmouth, Malory and the *Mabinogion*, and (almost worse) the Authorised Version and the *Dies Irae*. His work insistently provokes the questions: What are we? From what are we come? What shall become of us? But poetry, he tells us, must be rooted in a tradition and is not merely the creation of a private world. "I believe that there is, in the principle that informs the art, a something which cannot engaged from the mythus, the *matière*, ethos, whole res of the poet is himself a product is a poet unparochial in time Prydein, our Island of Britain: a long making, and more agglomerate of Heath, Wilson Trusts and British Rail than Alfred, Milton, Henry the Charge of the Light Brigade is also Pytheas, Augustine, Arthur, and the Three Hundred rode to Catraeth with the ... many a half-known matter Island besides. The "Celtic" of David Jones's work is ... tric but central. Without it, ... out sign and sacrament, wh... remain?

If not a popular poet, he ... be assured of his fit readers of these require guidance ... To bring readers to a great ... a great poet to his readers ... undertaking, and Dr Blamires addressed himself to it ... knowledge, tact and good ... offers reasoned statements ... David Jones seeks to do ... he seeks to do it, sets out the ... ideas, and provides a frame of reference. He is particularly ... on *In Parenthesis* which the ... the general problem) to a ... reviewer's birth and reading ... straightforward, and on *The ... mata* which to one of his ... and prejudices is troubling ... Dr Blamires's exposition ... equally useful if things were ... way round. Both are ... and are treated seriously ... solemnly as such. The book ... written, clearly arranged, ... ably documented. It ... recommendation.

Mere moments

COLETTE:
Journey for Myself
Translated by David Le Vay.
156pp. £2.75.

The Other Woman
Translated by Margaret Crosland.
140pp. £2.10.
Peter Owen.

Colette, who understood so much about moods and moments, would have been the first to appreciate that her moment, like others, must pass, and that time stands still for no woman. It is perhaps unfair of her publishers even to ask the collection of essentially ephemeral pieces which make up *Journey for Myself* to face the test of time; for not only is the gap a long one—most of these short essays and sketches were written in the 1920s or earlier—but many of them were only journalistic articles intended for immediate consumption. Written for diverse purposes, they express a wide range of moods and moments. The worst, which unhappily the publishers have placed first, are those in which Colette has blown up an emotional moment to a size when it needs but the slightest prick of disbelief to break into complete incredulity; the best, those in which she has most substance—memories of childhood Christmases, a personal recollection and comparison of Bernhardt and Duse, a series of articles on the world of fashion which she did for *Vogue*—round which to weave the pattern of her colourful prose.

The *Vogue* articles show her not only in an unusual place but in an unusual light. Expecting always the unexpected with Colette, one is all the same surprised to find her very much at her ease and obviously enjoying herself in the calculating if colourful world of couturiers and collections; even more so to realize from her comments that she had an acute, practical, woman-of-affairs side to her character—but "perhaps", as she herself suggests, "in every woman there is a businessman". Admirers will, as always, find pleasure in her colourful phrases and her power of evoking atmosphere in a few lines, but on the whole these are moments which Colette herself would probably have preferred to let pass.

Colette's short stories have fared better over the years than her essays. *The Other Woman* combines a collection of short stories first published in 1924 with a short posthumous work, *My Friend Valentine*; and it is the earlier stories, potboiling though they undoubtedly were, which come best out of the comparison. Few of them are more than sketches of a situation, a character or a state of mind, but they are told sparsely; and although some of them are clearly makeweights, most show the acute understanding of women's character, and also their predicament, for which she is famous. The fact that it is always a woman's world, in which such men as do appear are clearly intruders, obviously imposes its limitations, but it is a woman's world from which men can learn. Whether or not one takes seriously the typical Colettish remarks with which these stories are strewn—"the state of marriage appears to me preposterous and rather absurd", "love has nothing to do with living together, on the contrary, it usually dies as a result"—at least they make one think.

By contrast with the pleasantly astringent taste of most of these earlier stories, *My Friend Valentine*, written at the end of Colette's life when she was enjoying the liberty of her fame and fortune, has a sickly, self-indulgent flavour. It is the sketch of a sentimental friendship in which the figure of *mon amie* Valentine comes across as a skittish, superficial society woman of very little interest, while "the image of the eighty-year-old Colette", as she describes herself, "burning with a new love ... militant and desperate", is somewhat shameful and not how one likes to remember her. Perhaps, like many another writer, Colette required to be disciplined by the need to sell her wares.

Patterns in prose

KARL KROEBER:
Styles in Fictional Structure
The Art of Jane Austen, Charlotte Brontë and George Eliot.
293pp. Princeton University Press. London: Oxford University Press. £5.25.

IAN WATT (Editor):
The Victorian Novel
Modern Essays in Criticism.
485pp. Oxford University Press. Paperback. £1.60.

Professor Kroeber is an ingenious man and an industrious one. His studies in linguistics have persuaded him that nearly all criticism of fiction is subjective (that is, that it reflects the impact of the individual work of art on the temperament of the individual critic), whereas what he seeks is something quite different, namely an objective and systematic comparing and contrasting of the "stylistic coherence" of various accepted masterpieces—a process which, he believes, will result in laying the foundations of a true "aesthetic history of fiction". Further, since little work has hitherto been done on these lines, he has evolved a technique which it is the purpose of his book to indicate. It is a technique that consists in taking various arbitrarily selected passages from the principal novels of Jane Austen, Charlotte Brontë, and George Eliot and submitting them, no doubt with the assistance of a computer, to a series of exhaustive verbal analyses that end by producing no fewer than eighty-three separate tables in which, for example, are indicated the relative frequency with which each of the guinea-pig authors refers to "parts of the body and bodily movement" or uses verbs representing "psychic action"; what percentage of their selected pages contain dialogue, narrative action, and so on and so forth—the categories are much too numerous to specify them all.

One sees what he is after and one respects the immense amount of work that has gone into the book. Professor Kroeber is full of ideas and, as his incidental utterances make clear, he knows the novels he is discussing inside out. He ... and makes no excessive ... the merits of his procedure ... he perceives all the difficulties ... least the greatest difficulty ... that his book may be ... Nevertheless he slogs bravely ... in the end certain patterns ... seen emerging as, for instance, "whereas nearly forty per cent ... pages beginning chapters ... novels contain dialogue, ... figure for both Brontë's ... novels is thirty per cent". ... this stirs the reader or not ... one supposes, on the kind of ... he happens to be.

Professor Watt's volume ... altogether more orthodox ... sisting of thirty-one essays ... Victorian novel written ... 1932 and 1968 by such distinguished hands as V. S. Pritchett, ... House, John Butt, T. ... Gordon Ray, Barbara ... Dorothy Van Ghent, ... Praz, and Katherine ... Each eminent Victorian is ... with—Dickens, Thackeray, ... Gaskell, the Brontës, George ... Trollope, Meredith, Hardy ... Butler—and generally ... essays are thoughtfully ... contain, of course, ... much sound sense and ... cism, the usual sprinkling of ... *obiter dicta* as, for example, ... Kettle's observation that ... *Heights* is "an expression ... imaginative terms of art ... and tensions and conflicts ... and spiritual, of nineteenth ... capitalist society", ... position thrown out ... Samuel Butler's absorbing ... grandfather, the ... dull book", but ... selection does Professor ...

The real trouble ... books, and their ... that they are ... those who have ... discussed, while ... read them with ... not seem urgently ... whom, then, are ... The answer must ... those who have ... intelligence.

Head of the family

YASUNARI KAWABATA:
The Sound of the Mountain
Translated by Edward M. Seidensticker.
...pp. Secker and Warburg. £2.25.

...ari Kawabata, the Japanese ... who won the Nobel prize ... literature in 1968, is known in the ... through the translations of Professor Edward Seidensticker of the University of Michigan. To translations of *Snow Country*, *Thousand ...* and *The Izu Dancer* he has ... added another major work which ... further enhance Kawabata's reputation.

The Sound of the Mountain depicts ... emotional conflicts in a Japanese family in the immediate postwar ... (probably the early 1950s) living ... Kamakura, the thirteenth-century ... which has now become both ... dormitory suburb for Tokyo and ... tourist resort. The novel concentrates on the attitudes and feelings ... Shingo Ogata, the head of the family, who in his early sixties is ... beginning to feel old age creeping ... him. What matters most are ... relationships with his wife, his ... and daughter-in-law who live ... him, and his daughter who ... her two young children to join ... grandparents. His daughter's ... marriage has broken down and his ... is having an affair with another ... woman in Tokyo. Are these failures ... fault? Should he try to do ... something to put things right and ... so what? These questions are ... complicated for him by the affection ... which he feels for his daughter-in-law (who reminds him of his wife's ... dead sister), by the antagonism ... his daughter feels towards him, ... and by his own inertia.

The Sound of the Mountain is particularly successful in evoking the atmosphere of the home in Kamakura and the moods which affect Shingo. In line with Japanese tradition, Kawabata uses natural phenomena to suggest not only the changing seasons but also the feelings and fears of the characters. Rain, wind, flowers and trees, even the food various members of the family buy and eat are made to play their parts in reflecting what is going on in the minds of the participants. Similar use is made also of minor incidents, as when a mongrel bitch who has attached herself to the household has a litter of puppies beneath the house.

This is very much a Japanese novel, and some of the nuances may well be lost on people who do not know the Japanese scene and do not fully understand the nature of Japanese social and family relationships. Kamakura, for instance, means so much more to those who know its geography and history. Some help can be, and, indeed, is given by footnotes dealing with items of life peculiar to Japan—e.g. the kotatsu is explained as "a quilt covered frame over a sunken brazier for warming the extremities"—yet the difficulty with explanations like this is that they may sound strange or even meaningless.

Professor Seidensticker could be expected to provide a competent translation: and in many passages this one is particularly successful in evoking the correct atmosphere by an appropriate turn of phrase. However, there are some moments when an English reader may be jarred by the occasional Americanism—e.g. "quit" where we would say "leave": and by sentences where a different selection of words or order of words might sound better English—e.g. is it appropriate to translate the Japanese word "furoshiki," which means a piece of cloth in which objects are wrapped up and carried, by the English "kerchief"?

More questionable is the extent to which in translation it is legitimate to compress or adapt where an exact translation sounds clumsy. An interesting example of the problem which frequently faces any translator from Japanese occurs in the first chapter of this novel. Professor Seidensticker translates one passage as:

> That Kayo—I think it must have been two or three days before she quit. When I went out for a walk I had a blister on my foot, and I said I thought I had picked up ringworm. "Footsore", she said. I liked that. It had a gentle, old-fashioned ring to it. I liked it very much. But now that I think about it I'm sure she said I had a boot sore. There was something wrong with the way she said it.

A more literal translation would be:

> Now that girl Kayo—I think it must have been two or three days before she left us. When I was about to go out for a walk and was putting on my geta [a type of wooden clog kept on by a thong between the big toe and the other toes] and I commented that I seemed to have got a touch of athlete's foot, she said respectfully: "No Sir, your geta have caused a sore." I thought it a very appropriate remark for her to make and was much impressed. The thongs on my geta had indeed caused a sore when I had last gone out for a walk and she had picked up the final word in the phrase, namely "sore" and added an honorific to it, do you see? I admired her quick wits. But now when I think about it, I realize that what I thought was an honorific was not so at all. The sound she used, which I thought was one, was really another word with the same sound meaning the strap on the geta. There was no call for me to be impressed. The fact is that Kayo had an odd kind of accent and I was misled by her way of speaking. I have just realized this.

This is, indeed, rather clumsy and complicated, but it is closer to the original and it is doubtful whether the contrast between "footsore" and "bootsore" in Professor Seidensticker's translation really conveys the feeling of the original or comes off in English. Let it be understood, however, that in general this is a talented and readable translation of a fine novel.

Stripped cartoons

PETER DE VRIES:
Mrs Wallop
...pp. Gollancz. £2.

...e autopsy of humour, like any ...er act of revenge, is traditionally ... grim affair, but with Peter De ... a is a frequent and humorous ... to the joke, as he satirizes ... urge to make sense of his own ... comedy. The thing that seems to ... most from this civilized pro... is the joinery of his books. ... last full-length novel, *The Vale of Laughter*, came apart in the middle when the joker of the first half ... turned over in the second to an ... comic specialist in laughter re...; and *Mrs Wallop* is, if anything, even less well integrated than *Vale of Laughter*, since it falls ... too easily into three parts whose ... for each other is not proven.

... one registers the impact on the ... Wallop and the Indiana town ... the lives of a novel written ... her and it by a former lodger ... house, Randy Rivers. His *Look Now, Medusa*, of which ... only a few quotes to read, ... a cult book and its secretive ... an object of pursuit by fawning ... patrons and dim students. The ... of small minds in a small ... elevates Randy Rivers into the ..., but it does not do much for ... Vries; his own presentation of ... social life is made doubly weari... by being conveyed in the jargon ... Emma Wallop herself. Her syn... unattractive and she is given to ... lexical substitutions of the ... of *yoga* for *yogi* and *bazaar* ... *bizarre*. While as a hick philo... she belongs in a line that has ... Mr De Vries nobly in the ... but her forerunners were usu... more incisive paradoxes to ... to us than she is.

..., once clear of Appleton, ... does *Mrs Wallop* come ... life. Emma having been speciously persuaded by Randy Rivers that his mother and not she had been his model for the gruesome landlady in his novel, she is instantly and neatly impaled on a fresh hook. Her own son, Osgood, like Randy Rivers a refugee among the sophisticates of Greenwich Village, publishes in an avant-garde magazine "The Duchess of Obloquy", an unbuttoned account of his life and times that we are permitted to read in full. Osgood's journal majors on the snarls produced in his sex life by his formative relationship with his mother, and Emma Wallop is victimized for the second time. On this occasion, however, the narration is conducted with far superior resources of style and incident and *Mrs Wallop* from this point on is a funny and admirable book.

In part three, Emma is back as narrator but having mercifully outgrown her earlier lack of fluency. There is much shrewd and callous farce as, reconciled with her son, she undertakes to finance the film version of his novella, and Mr De Vries starts tying his characters in the psychic knots appropriate to the knowing times and milieu they inhabit. Osgood, now an unmarried father with a child on his hands, goes into drag in order to qualify as a user of the mothers-only day nursery and is then solicited in the ladies' lavatory by a lesbian whom he rather fancies ... and this particular embroglio does not stop there. Such thoroughness is a sign that Mr De Vries has not lost his nerve.

Mrs Wallop ends with a moral which it does not need, to the effect that, whatever Freudians and others may say, we humans are comic strip characters and not heavies in some mythological melodrama. But Mr De Vries is not quite the cool customer it takes to cut the human race down to size as glibly as this, for a good deal of fun in his books has always originated in his wry metaphysic. His particular mastery is of the succinct existential gag, in which the agent of salvation turns out to be the bringer of disaster: addicts of this disturbing genre have several fine specimens to choose from in *Mrs Wallop*, best of all perhaps the idea of someone catching his death of cold from a faith healer.

Pubertal

HERMAN RAUCHER:
Summer of '42
251pp. W. H. Allen. £2.

The cover of *Summer of '42* tells us that for a long time Herman Raucher was unable to decide between writing and advertising. His second novel is something of a compromise. Its theme is adolescence; but Mr Raucher treats puberty as though it is a product he is anxious to sell.

Hermie, Oscy and Benjie—"the Terrible Trio"—are fifteen-year-olds on holiday in New England. They may beat one another up, but no real malice is involved; they may hurl abuse at one another, but this is nothing more than boyish high-spirits. For central to the novel is Mr Raucher's belief that we are all in a state of innocence before we make love. So when the trio steal a sex-manual from Benjie's house and furtively purchase contraceptives from the local drugstore, this is all seen as harmless fun; but when Hermie acts on his impulses by sleeping with a tearful war-widow in a lonely cottage, Mr Raucher solemnly declares that "in a very special way Hermie was lost forever". What the very special way is, Mr Raucher does not say. He just leaves us with the thought that before that fatal day we were not as we are now.

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Edward Arnold

The background to belligerence

Z. A. B. ZEMAN:

A Diplomatic History of the First World War

402pp. Weidenfeld and Nicolson. £5.

As an attempt to tackle so vast and complex a subject as the diplomatic relations between the belligerents in the First World War, this is certainly a pioneering work; and although it incorporates—usually by way of illustration—material from British, German, and Austro-Hungarian archives, it is still remarkable as the first introductory survey for the general reader or student. The arrangement of the material might appear somewhat forced: in each of the nine chapters - except "Brest Litovsk"—the capital of one of the eight major belligerent powers is made to appear the centre of diplomatic activity; yet as the policies of all the powers must necessarily be taken into account all the time, this method sometimes has a distorting effect. All the same, the diplomacy of the First World War is so complex that perhaps a certain amount of distortion must be accepted in the interests of clarity.

The first two chapters, "Rome" and "Constantinople", provide a brisk, concise survey of the negotiations surrounding the entry of Italy, Turkey, Bulgaria and Rumania into the war, taking modern research into account. Yet these chapters overlap to a great extent in time, and the one cannot be understood without the other. There might also have been more material on the military side: the problem of supplying Turkey was a crucial factor in the Central Powers' handling of Serbia and Bulgaria in 1915. Nevertheless, provided the reader himself has some capacity for coordination, there is much to be said for taking the Italian and Turkish themes separately, and Z. A. B. Zeman's clear and readable account is altogether admirable for any student starting to work on the subject.

"Berlin" shows how German policy oscillated between attempts to conclude a separate peace with the Tsarist government, using the fomenting of disorder in Russia as a spur, and attempts to overthrow Tsarism as a step towards peace with a revolutionary government. The machinations of underground elements such as Helphand, and their connexions with the German government, are examined in some detail; and the chapter ends with the German chancellor's decision at the end of 1916 to try rather for a general peace. Dr Zeman argues that Bethmann-Hollweg was doomed to fail because he was seeking peace, not for its own sake, but as a means of restraining the military from embarking on unrestricted submarine warfare. The next chapter, "Vienna", deals with the Austro-Hungarian emperor's attempt in 1917 to secure a separate peace behind the back of his foreign minister, who was working for a general peace; and with the Allied responses to these various initiatives. This chapter, remarkably successful in presenting a clear account of an extremely complicated affair, is a good example of what diplomatic history should be. Certainly it should not be dull; and Dr Zeman enlivens his text with touches of humour; the Austrians were assured that the Italian foreign minister, Sonnino, could be trusted to maintain the most absolute discretion about their peace proposals "because he had a Scottish mother".

The chapter entitled "Washington", on the United States' attitude to the war from 1914 to 1917, is equally masterly. Dr Zeman emphasizes that Wilson's decision to enter the war was motivated less by the Germans' proclamation of unrestricted submarine warfare than by the disappointments he suffered in his negotiations with them at the beginning of 1917—negotiations which the author analyses in some detail, contrasting the Germans' clumsy handling of Wilson (whom they wrongly believed to be anti-German) with Lloyd George's gross flattery. By March, 1917, Wilson despaired of Berlin, and as "his own vision of peace was the President's most treasured political programme . . . he was prepared to go to war for it . . .".

In the later chapters of the book, unfortunately, the distortion arising from the application of the geographical straitjacket is more noticeable; and, the fronts being at last clearly drawn and the issues simpler, less justifiable. The diplomatic themes are still recognizable: in "Petrograd" the relations between Russia and her allies in 1917; and in "Brest Litovsk" Bolshevik foreign policy and the negotiation of the peace treaties with the Ukraine, Russia, Finland, and Rumania. But there are long stretches of Russian domestic history that could well have been abbreviated in a diplomatic history of this size; and ten pages on the exile and return of Lenin—surely a drab and humourless character who, we learn, arrived in Petrograd wearing a "sober, dark suit", and "had a snack" on reaching Kshesinskaya's house—which might with advantage have been omitted to make room for more detail in the numerous fascinating portraits of personalities who lend themselves more readily to the "human interest" approach, for more local colour on the Brest Litovsk negotiations, or for a more adequate treatment of the diplomatic battle royal that raged for years in Greece, an exciting and important aspect of the history of the war, here dismissed in less than half a page.

The same preoccupation with Russia dominates "Pa[...]" discusses French and [...] tudes towards the B[...] Allied intervention i[...] although Dr Zeman em[...] importance of this in t[...] history of the war, in [...] the Central Powers [...] ring all their forces to t[...] front. The last chap[...] don", treats of Britai[...] concerns throughout the[...] her negotiations with the[...] the disposition of the[...] colonies and of the [...] Empire. By the end of [...] was anxious to muster a[...] port as possible for the[...] slaught on her enemies[...] pledges to Arabs and Z[...] her support for plans to[...] Habsburg Empire. [...] however, there are [...] sions: the spectacular [...] of the Sixtus affair, the[...] Spa, and its enormous [...] for Austro-German [...] barely mentioned, le[...] plained.

There is a grave err[...] where Italy is said to h[...] war on "the Central P[...] May, 1915; and some [...] phrases elsewhere: the [...] ence to "the diplom[...] between France and [...] will probably puzzle [...] reader and irritate th[...] while "Italy's gains in [...] Wars" will mystify [...] was King Ferdinand [...] Rumania's cause in th[...] negotiations in 1915, [...] Carol (pages 279 ff) [...] ported on page 80 [...] October, 1914. But the[...] ungenerous criticisms [...] has presented the general [...] a clear and fluent [...] many of the problems [...] macy of the First World [...] have hitherto been [...] monographs and learn[...]

Negotiation between nations

MARIO TOSCANO:

Designs in Diplomacy

Edited and Translated by George A. Carbone.

433pp. Johns Hopkins Press (IBEG). £7.85.

This is a collection of essays on diplomacy in Europe in the first half of the twentieth century. The first deals with an abortive Hungarian attempt to come to terms with Rumania in the summer of 1920. It was encouraged by the then Secretary-General at the Quai d'Orsay, Maurice Paléologue; but when late in September he was succeeded by Berthelot, it all came to nothing, Rumania more naturally joining the little Entente to prevent Magyar revisionism.

The second essay discusses the Axis relationship and the Russo-German Agreement of August 23, 1939. The latter was reached within three months of the Steel Pact, and Mussolini thought that he had led the way. Yet when it came to Ribbentrop's journey to Moscow the Italians behaved as if they had been caught out. Mario Toscano's central explanation for this is that the despatches of Attolico, the Italian Ambassador in Berlin, were given greater weight than those from the Italian Ambassador in Moscow, Rosso, who informed himself more thoroughly. Italo-German relations had, in addition, been soured by the Italian attempt (at Salzburg in the middle of August) to oppose Hitler's determination to attack Poland, which the Italians rightly contended would unleash a general war.

A much longer piece follows on Italo-Soviet relations between 1939 and 1941. In reply to a letter from Ciano's *chef de cabinet*, Anfuso, on November 13, 1939, Rosso made a most able statement on Soviet policy. He followed this up by asking to come to Rome to reestablish personal contact, but Ciano, who had so flagrantly neglected the Italian Embassy in Moscow, refused to allow this, thus continuing to isolate one of his best diplomatists. At the very end of the year Ciano recalled Rosso after all.

The year 1940 opened with tension between a non-belligerent Italy, which displayed sympathy for Finland in its resistance to Russia, and the Soviet Union. When, however, in June 1940 Italy entered the war, various steps towards better Italo-Russian relations were taken and Rosso was sent back to Moscow. In August the Nazi government insisted on forcing an agreement upon Hungary and Rumania in their frontier quarrel, without any reference to the wishes of the Russians. The Vienna Award was indeed, in Toscano's opinion, the beginning of the breach between Germany and Russia culminating in Hitler's invasion in June 1941. That invasion is usually thought of in terms of Hitler's view that he would not be able to break Britain until he had conquered Russia, but also in terms of Molotov's altercations with the Führer on the occasion of his visit to Berlin in November, 1940. Toscano makes the interesting point that the Germans never informed the Italians about these conversations with Molotov. The author also rightly insists that without access to Russian official sources it is not really possible to come to final conclusions about what went on in the minds of the Russian leaders. The ineptitude of Mussolini and Ciano all the way is as astonishing as the intelligence manifested by Rosso despite the most adverse circumstances.

Less well-worn ground is traversed in the fourth essay, which is concerned with negotiations between the Badoglio government, initially represented by Renato Prunas, and the Russians. The Soviet Union, as elsewhere, felt excluded by the Anglo-Americans from Italy; on the other hand, the Anglo-Americans had reason to feel nervous about a Soviet "presence" in Italy on account of the strength of the Communist Party in that country. Early in 1944 an Italian initiative brought about approaches and, further, a senior Italian diplomatist, Quaroni, was later nominated as Italian Ambassador to Moscow. The questions of the Italian fleet and of Italian prisoners of war could now be dealt with, but on the whole the Italians were doomed to bitter disappointment.

The hypersensitive state of mind of both the Italians and the French towards the end of 1943 was extreme. Both governments were provisional; both had evil associations with the year 1940. The Italians really were isolated, while de Gaulle suspected hostility all around him. Prunas met him at Naples on July 1, 1944, when de Gaulle expressed very generous sentiments towards Italy renouncing any territorial change, although, later on, minor changes were demanded. Both the Italian and the French accounts of their meetings at this time put most emphasis upon the necessity to solve the question of Tunisia, which in fact meant nothing less than an end to the former Italian privileges there. By February, 1945, Italo-French relations had stabilized, and after the Peace Treaty of February, 1947, they remained unclouded.

The sixth essay provides a sterile account of Italian soundings, made before Mussolini's fall, towards coming to terms with the British. These efforts were undertaken by the Duke of Aosta and the Princess of Piedmont; the only encouragement ever offered by the British was a quite unofficial statement by Sir Samuel Hoare, then Ambass[...] The final essay deals [...] intelligence service [...] Sorge's activities in [...] Italian de-coding of B[...] for Hitler's benefit. B[...] last message to Lipsk[...] expresses surprise over [...] reaction of the Am[...] informed of the immin[...] the Japanese in Decembe[...] translation of *Designs* [...] is unsatisfactory. In [...] ultra-American, yet it [...] fers to the Italian edition [...] which have been tra[...] English.'

Anti-Hitle[...]

KURT von SCHUSCHN[...]

The Brutal Takeover

Translated by Richard [...]

382pp. Weidenfeld and [...] £3.25.

Im Kampf gegen Hitle[r] [...] lished in West Germany [...] the political autobiogra[phy ...] man who was Chancellor [...] when it was annexed [...] 1938. "This is the first [...] has set out to say all [...] As he suggests, his [...] period is none the [...] It is a subjective one [...] no temptation [...] Schuschnigg's [...] only a slightly [...] logical confusion [...] fusion with his [...] (*TLS*, March [...]

This is a somewhat [...] of an unexciting [...] even less exciting [...] omission of all [...] Schuschnigg's [...] sonment upon [...]

Mishima and the modern scene

BY DONALD KEENE

[N]o event since 1945, the defeat [...] at the end of a long and bitter war, has shaken the Japanese [litera]ry world as much as Yukio [Mish]ima's spectacular suicide on [Nove]mber 25, 1970. The reactions [of] other authors were instantaneous; the newspapers on the same [day fe]atured analyses of Mishima's [act] from every angle, depending [on the] writer's political inclinations [and the] closeness of his acquaintance [wi]th Mishima. Every man who [sat] next to him in elementary [school] or nodded to him in a corridor [at the u]niversity felt impelled to describe unforgettable memories, and [his] old friends (especially before [tel]evision cameras) shed tears at [the th]ought that if only, thirty years [ago], they had displayed more [frien]dly interest in the lonely, [withd]rawn young Mishima, the terrible tragedy might have been [avoid]ed.

[The]re were also the scandalmong[ers], for the most part anonymous but vaguely identified as men [of let]ters or the theatre, who with a[...] an air of "now it can be [told]" eagerly related unsavoury in[cidents] alleged to have occurred in [Mish]ima's past. Some left-wing [critic]s, citing the expression of his [...] manifesto, denounced Mishima [as a] fascist bent on a revival of [Japa]nese militarism with all the terrible consequences of the 1930s. Yet [other]s, including some of the extreme [right], praised him for having imple[ment]ed with action his disgust with [socie]ty, unlike the liberal intellectuals, whose indignation never goes [beyo]nd empty pronouncements. It [has] been rare to find a literate [Japa]nese without strong opinions on [Mis]hima's death.

[J]apanese publishers, needless to [say], have enormously profited by this [associ]ation with Mishima. Those [with] works by him on their lists, even [gen]eral recollections of the 1964 [Olym]pics or plays in eighteenth-[cent]ury verse, quickly reprinted them [and] sold many copies. Special sec[tion]s were set up in the Tokyo book[shop]s for Mishima's works, and there [was] a flood of books and magazines devoted exclusively to him. Collectors of first editions of Mishima must now expect to pay upwards of £200 for choice items with original dustjackets, and a specialized study of Mishima rarities lists the instances when the second edition is scarcer, and therefore commands a higher price.

Mishima's suicide captured the imagination even of Japanese uninterested in his writings, despite the efforts of the major newspapers to play down the incident, for fear it might adversely affect the impressionable. Yet if Mishima intended to stir the Japanese into action, he clearly failed. He was ostensibly attempting by his suicide and his last exhortation to the Self-Defence Force to awaken the soldiers to the ambivalence of their position as members of an army that is not an army, the establishment of a Japanese army being prohibited by the present constitution. Mishima was jeered at by the soldiers throughout his brief address, so loudly that the recording made on the spot is almost inaudible. Undoubtedly some senior officers nostalgically approved of an act reminiscent of the spirit of the old army, but the rank and file, whatever their personal opinions of Mishima, dismissed his act as an anachronism. If anything, Mishima's suicide made revision of the constitution more difficult.

Regardless of Mishima's proclaimed intent, many writers have interpreted his suicide as a protest against the existing state of Japanese society. The country is more prosperous than ever before in history, and the economy is the object of wonder and envy everywhere. The lift boys in Rome, the souvenir shop owners at the Cairo Airport, and the diamond merchants in Amsterdam, eager for their share of Japanese affluence, are now likely to speak a little Japanese, though this was inconceivable twenty years ago. And not even the most radical Japanese intellectuals are untouched by the orgy of acquisition, whether of electronic equipment or of foreign-made clothes. The present conservative government and the Communist Party both seem to have no higher goals than a Japan totally free from poverty in which every family has a colour television set and a car.

But, Mishima wondered, is that enough? Already Japan is clogged with cars that discharge clouds of carbon monoxide into narrow streets never meant for such traffic. On Sundays in summer an unbroken stream of cars extends all the way from Tokyo to Karuizawa in the mountains some ninety miles away, and the chief sight awaiting the happy motorist and his family, at the end of a gruelling seven hours' drive, are the tourist attractions built atop the remains of an eighteenth-century volcanic eruption: a garish, completely spurious Buddhist temple, a concrete and glass edifice dispensing cheap lunches and souvenirs, and photographers' stands where visitors are posed against the wasteland of lava.

Mishima's disgust with such post-war "improvements" in the Japanese way of life and with Japanese boasting over their Gross National Product was deep-seated. Most post-war Japanese writers insist that the old traditions, especially those of the classical literature, are totally unrelated to themselves. Dostoevsky, Kafka or Eliot can still inspire the Japanese, and the French symbolists totally altered the nature of Japanese poetry, but *The Tale of Genji*, the No plays, the haiku of Bashō and the other glories of the Japanese past are unread. Mishima was the only writer of his generation who knew the classical literature thoroughly and turned to it again and again, not because of any failure of his imagination, and certainly not out of ignorance of European literature, but because he desired to associate his writings organically with the past. His vocabulary too, drawing on the full resources of the Japanese language, was extraordinarily rich and nuanced, as any translator soon learnt to his grief.

Mishima frequently expressed his contempt for authors ignorant of Japanese tradition. Among his predecessors he revered Ogai Mori (1862-1922) who, inspired by the ritual suicide of General Nogi, the hero of the Russo-Japanese War, abandoned a career as a writer in the German romantic tradition to devote himself exclusively to painstaking, historically accurate accounts of virtuous samurai, considering that they represented the essence of what it meant to be a Japanese.

Mishima was also a devoted admirer of Junichirō Tanizaki (1886-1965) who had turned from his youthful fascination with Poe and Baudelaire to create nostalgic evocations of the classical literature. Tanizaki made three complete translations into modern Japanese of *The Tale of Genji*, sacrificing years of his own career in the endeavour to bring to life for modern readers the supreme masterpiece of Japanese literature. It is true that Tanizaki's last works, the notoriously successful *The Key* (1956) and *Diary of a Mad Old Man* (1962), reveal little of this absorption with the past, but it was not these works that occasioned Mishima's admiration.

Finally, Mishima might be said to have been the protégé of Yasunari Kawabata (born 1899), whose devotion to traditional Japan lay in a somewhat different area from either Tanizaki's or Mishima's - the aesthetics of the old garden or the tea ceremony, the indirection of the utterances in the classical literature, and the childlike beauty of the women in the old paintings.

Mori, Tanizaki and Kawabata all began their careers with an interest in Western literature and civilization, and only after some years achieved their characteristic manner, a fusion of Japanese tradition with twentieth-century sensibility. They were by no means the only authors to experience such a change. Indeed, the shift from modernism to an appreciation of the past has been so familiar a feature of the lives of Japanese intellectuals in the twentieth century that it has generally been a safe bet to predict that no matter how extravagantly fond of the West and

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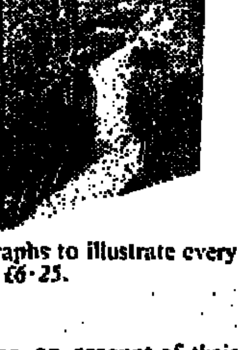
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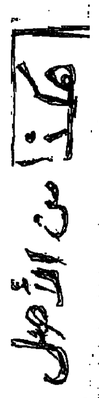
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indifferent to the old Japan an intellectual might be in his youth, he would discover after forty the tastes of his ancestors.

Mishima himself made this discovery very early, but he also realized that his generation might be the first that would not revert to the past; the loss of Japanese tradition might be permanent. Certainly if one reads the novels of Mishima's friend Kobo Abé, born a few months earlier, one can detect no sign of any discovery of Japanese tradition. His concern, expressed in such novels as *Woman In the Dunes* or *The Face of Another*, is with the human condition, and only incidentally with being a Japanese. But Mishima felt a specific concern with preserving Japanese tradition in language, form and ideology.

Convinced that the twentieth-century corruption in Japan had originated in superficial imitation of the West, Mishima gave many of his writings a seemingly xenophobic tinge. The foreign characters in his novels are almost uniformly unattractive. *The Temple of the Dawn*, the third volume of his last work, the tetralogy *The Sea of Fertility*, includes such typical scenes of postwar Tokyo as the large garden party at which foreign women, grotesquely made-up and costumed for their age, greedily snatch appetizers from a tray, cackling all the while in their penetrating voices. Japanese are not the only ones to feel irritation when they see elderly American tourists in gaudy "play clothes" cavorting in Tokyo as if it were another Honolulu, but there was a difference between the reactions of even the most sensitive foreign observers and Mishima: they deplored the visitors' bad taste, but he acutely feared that his country was being denatured, not so much by the braying visitors as by their Japanese admirers and imitators, especially the politicians who professed foreign ideals of material well-being, to the exclusion of Japanese tradition.

He turned with nostalgia and even envy to accounts of the Japanese fanatics of 1876 who desperately fought the modernization of the country, challenging the artillery of the government troops with swords and spears. The most extreme among them refused to walk under telegraph wires, for fear of being polluted by foreign inventions, or to light their hearth fires with impure foreign matches. These men, fighting against hopeless odds, were massacred, but Mishima considered their suicidal gesture to have been truer to Japan than the prudent calculations of the industrialists.

It is easy, comparing such beliefs with Mishima's private life, to note the contradictions. Despite his anti-foreignism, he probably had more and closer foreign friends than any Japanese writer, and his preferences in art, food and literature tended to be un-Japanese. Such contradictions puzzled even his Japanese admirers. Should a man who wrote with such profound admiration about the practitioners of the pure Japanese Way have lived in a Spanish-style house furnished entirely with European objects, down to the large marble statue of Apollo in the garden? Should Mishima, despite his rejection of the mindless adulation of the West, have shown himself so responsive to every vagary in men's fashions, whether sports shorts that opened almost to his navel or trousers so tight they became uncomfortable after the ate? For Mishima these surface contradictions had no significance. It made no difference whether he ate a steak or a raw fish, and if he preferred a European oil painting to a Buddhist scroll, he was sure that this did not touch the core of his beliefs.

Mishima gladly accepted the luxuries his large income permitted, but he understood and even sympathized with the younger generation in Japan and elsewhere who rebel against such affluence. In an interview recorded just a week before his death, he recalled how two years earlier he had offered to join hands with the students occupying the buildings of Tokyo University, providing they shouted with him, "Long live the Emperor!" This condition was, of course, unacceptable to the students. For Mishima the shout was a declaration that beyond the destruction of the existing order, to which he consented, there must be something worth dying for and a readiness to die for it. Mishima expressed in the interview his contempt for the students who in the end meekly surrendered to the police, instead of leaping from the tower of the university, but he may secretly have been relieved that they had not clung strongly enough to their ideals to die for them: he wanted to believe that worship of the Emperor was the only solution to the meaninglessness of modern Japanese life.

Mishima's definition of being a Japanese necessarily involved a readiness to die for the Emperor. He had been attracted ever since he was a boy by the curious work *Hagakure* (Under the Leaves), a kind of manual of samurai conduct written during the eighteenth century, which contains the classic statement of *bushidō*, the Way of the Samurai: "By *bushidō* is meant perceiving when to die. If there is a choice, it is always preferable to die quickly. There is nothing else worth recording."

Mishima wrote a popular introduction to *Hagakure* in 1967, and its samurai ideals were undoubtedly in his mind when he cried out "Long Live the Emperor!" just before committing suicide. He died for the Emperor, an Emperor for whom he had little respect as a person, and who in turn (as far as we can tell) has little taste for such extreme gestures of loyalty. His avowed object, stated in the manifesto he distributed, was to arouse the Japanese to an awareness of the hypocrisy and corruption in their lives.

Mishima's suicide has been dismissed by some as merely the final stunt of a poseur, but surely this is unfair. Undoubtedly the indignation expressed in his manifesto accurately reflected his disillusion with the sterile banality of Japanese prosperity. But there was much more to Mishima than his role as a critic of Japanese society. Shortly before his death he staged at a Tokyo department store a massive exhibit of photographs and memorabilia of himself, dividing his life into four "streams"—Literature, the theatre, the flesh, and action. His manifesto explained his death in terms of public convictions, but undoubtedly each of the four "streams" was bearing him to the same decision.

As a writer Mishima had achieved the highest distinction. Not only was he generally recognized as the best Japanese novelist and playwright actively engaged in writing, but translations had spread his fame to many countries. Among the younger writers his only rivals were Kobo Abé and Kenzaburo Oë, both totally opposed to him in literary manner as well as in politics. Among the older writers only Kawabata ranked higher, and he had not written a major work of fiction in ten years. No doubt it was a disappointment to Mishima when Kawabata won the Nobel Prize in 1968, thus precluding his own chances at the prize for years, until Japan's turn came round again. Kawabata, with characteristic modesty, stated at the time of the award that Mishima, a genius whose like was seen only once in 300 years, deserved the honour more than himself, and perhaps he was right. Mishima certainly wanted this international cachet of approval. The importance of foreign evaluation of his works is suggested by the prominence in his last letters of requests that the recipients assist in making sure that the English translation of his tetralogy would be published in full.

But Mishima must have felt utterly secure about his reputation in Japan. He told me in August, 1970, that he had written enough for one lifetime, and had put into *The Sea of Fertility* everything he had learned as a writer. "When I finish this book I'll have nothing left to do but to die", he said with a laugh, and I laughed too, unable to take him seriously. But Mishima meant it literally, and it must have seemed peculiarly appropriate to die on the day that he delivered to the publisher the concluding instalment of his culminating work. It was not that Mishima feared a waning of his creative powers. He knew he could go on writing better than anyone else in Japan, almost without effort. But there was nothing more he wanted to say. He chose to end his career at its peak.

Mishima's career in the theatre and films, the second of his "streams", must also have been carrying him towards his last dramatic gesture. Not only did he write plays (and stories) exalting the officers of the February 26, 1936 revolt against the authorities, contrasting their selfless idealism with the grimy prudence of the old politicians, but he himself appeared in the film he made in 1965 of his novella *Patriotism*. The film, the supreme expression of a familiar theme in Mishima's writings, the union of eroticism and death, presents the last hours of a young officer and his bride. He was not included in the plans of the revolt because his friends had taken pity on a newly married man, knowing how likely he was to die if he participated.

But he could not allow it to be supposed that he was less absolutely devoted to the Emperor than they. When he informs his wife of his decision to kill himself, she, knowing what it means to be an officer's wife, does not attempt to dissuade him. They make love a last time, passionately, then he commits *seppuku*, the ritual disembowelment. Mishima performed the *seppuku* scene in an almost unbearably realistic manner, evidence of how closely he had studied the old accounts. He became increasingly fascinated with swords and *seppuku*; perhaps it was the chance to perform another *seppuku* scene that tempted him to appear in another film four years later. Having practised *seppuku* so carefully before the cameras, he was ready in November, 1970, to perform it flawlessly in the presence of the horrified general of the Self-Defence Force.

Mishima endured without a murmur the terrible pains of the *seppuku* and the clumsy efforts of his lieutenant to behead him. His flesh, the third of the "streams", proved equal to this supreme test. Mishima had long told friends, jestingly, that his fanatical cultivation of physical prowess, for which he had become nearly as celebrated as for his writings, was occasioned by an aesthetic consideration: he was determined to leave behind an attractive corpse. No doubt the fear of physical decay was extremely strong, but it was not fear that made him choose this most violent form of suicide. From his childhood Mishima had been fascinated by pictures of samurai committing *seppuku*, European knights dying on the battlefield and, above all, St Sebastian, his powerful body bound to a tree, dying of arrow wounds.

Mishima had himself photographed in the pose of St Sebastian, and there is a whole album of photographs showing him writhing in weird postures. His narcissism was pronounced, and he never tired of seeing pictures of his powerful body. A masochistic urge to destroy the flesh was also apparent. He made of his body a work of art, only to destroy it with a knife-thrust. Beauty and death, the two elements in the "stream" of his flesh, demanded his suicide.

Finally, the "stream" of action was relentlessly urging him to death. When he founded his private army, the Shield Society, in 1967 it was with the announced objective of fostering the military virtues and defending the Emperor, but Mishima may have had a more specific objective. Like most other intellectuals, he expected that in June, 1970, there would be a massive uprising in protest against the Security Treaty with the United States. Students and labour groups, it was widely reported, had been organized for action that might even lead to an overthrow of the government. Moreover, as the riots in 1960 had proved, the public were likely to be indulgent towards demonstrators, no matter how violent, and the only resistance to revolution was likely to come from the unpopular police. This prospect dismayed many Japanese intellectuals, but Mishima rejoiced. He anticipated that his little army would [illegible] the Emperor, precisely [illegible] desired.

But nothing happened. [illegible] the treaty renewal went [illegible] drove with Mishima [illegible] building, ringed by guards. He expressed his disappointment with a shake of his head; this was his usual joke, [illegible] enjoy disaster and to [illegible] only in times of humdrum [illegible] but he was serious. As [illegible] hoped to be killed in the [illegible] described in his first novel, *Confessions of a Mask*, and he [illegible] when the war ended [illegible] unharmed. Now his [illegible] plans for achieving a [illegible] seemed to have been [illegible] the ineffectuality of [illegible] movement.

He decided then on [illegible] suicide that would [illegible] preted as a private [illegible] warning to the Japanese [illegible] the time approached for [illegible] coup and his death, Mishima's [illegible] became increasingly [illegible] He published last Spring [illegible] article praising the "[illegible] action" of the Chinese [illegible] Yang-ming, whose disciples [illegible] had not contented themselves [illegible] quibbling over logical [illegible] ciples in the manner of [illegible] clan scholars, but had [illegible] their beliefs and died. [illegible] his utterances, even the most [illegible] engaged in writing [illegible] masterpiece, became decisively [illegible] literary. His last essay, [illegible] a magazine a week before [illegible] was entitled "My Views [illegible] rudes". It is less than [illegible] long, and its obscure [illegible] gests the great permeating [illegible] spirit. His last letter was [illegible] shortly before his death, [illegible] he had long wished to [illegible] urai, rather than as a writer. [illegible] Undoubtedly this, was [illegible] Mishima was not a samurai [illegible] a writer. Of course he [illegible] this contradiction, so he [illegible] in the end to *prove* [illegible] samurai, despite all [illegible] contrary.

Many contradictions [illegible] death of Mishima—[illegible] complete with manifesto [illegible] not a coup d'état; the [illegible] to the troops delivered [illegible] seriousness but with the [illegible] ledge that it would have [illegible] the doggerel of the [illegible] verses of a supremely [illegible] and, most basically, [illegible] suming concern during [illegible] perhaps during his last [illegible] the English translation [illegible] *of Fertility*. Somehow [illegible] cific assurances in the [illegible] his American publisher [illegible] into his head that they [illegible] after his death not to [illegible] tire tetralogy. His last three [illegible] largely devoted to this [illegible] why should a samurai [illegible] over the degeneracy of [illegible] and desirous of stirring [illegible] patriots by the most [illegible] unanswerable gesture of [illegible] Japanese ideals, have [illegible] much about the English [illegible] of his books? Was this [illegible] than a momentary weakness [illegible] flicker of interest in his [illegible] putation on the part of [illegible] about to sacrifice himself [illegible] how I do not think so—[illegible] cern seems genuine; he was [illegible] writer who found himself [illegible] suicide as a samurai, but [illegible] completely renounce his [illegible] sion.

Mishima's death [illegible] temporary Japanese literature [illegible] chief ornament. Abé and [illegible] both completing [illegible] much can be expected [illegible] one or the other will [illegible] outstanding Japanese [illegible] haps too, now that [illegible] some other writer [illegible] whose importance will [illegible] ceived because of the [illegible] fiance, may obtain [illegible] due to them. I am also [illegible] men as Morita, [illegible] Yoshiyuki, [illegible] Shotaro Yasuoka [illegible] not to regret the upheaval of the [illegible] Japanese rabbit [illegible] his modern literature [illegible] knowledge and [illegible]

The Nō theatre of Japan



BY P. G. O'NEILL

The unbroken existence of the Nō theatre from its beginnings in the fourteenth century up to the present day is remarkable even for a country where the extraordinary is almost commonplace. Together with its inseparable Kyōgen comedies, it is the oldest form of Japanese drama, and four of its five main schools consist of families who have lived by performing Nō since its earliest days (the present head of the biggest school is the twenty-fifth generation of his line, but the fifth school was not founded until 1616, the year of Shakespeare's death), and it still attracts small but regular audiences of devotees, most of whom learn Nō singing and dancing as amateurs.

Nō in the fourteenth century was very different from what it is today. Then the players spent most of their time moving about the countryside entertaining villagers and the local priesthood with Nō plays which were lively and dramatic and made frequent use of popular songs, and Kyōgen plays which were largely improvised and noted for their earthy humour. In 1374, however, the military ruler of Japan saw Nō for the first time and became the patron of Kanami, the founder of the Kanze school, and his son Zeami, then a boy of eleven. His example was followed by other lords, and the patronage of the most powerful figures in the land meant that the chosen players no longer had to rely for their livelihood on performances for the illiterate peasantry but, on the contrary, were more and more required to meet their patrons' artistic standards. These were based on the Zen principles of simple elegance, subtlety and restraint which found expression in such things as the tea ceremony, Indian-ink paintings, and landscape gardening: and, although the early Nō players must have been quite out of their depth in such an atmosphere, Zeami was able to show how these principles could be applied to their art too.

Having been brought up from an early age as part of the artistic coterie surrounding the ruler, and being hugely gifted as both writer and performer, Zeami produced from 1400 onwards a series of more than thirty articles, in which he set down practical advice and systematized the theories and ideals for all aspects of Nō, from the principles of training through the methods of composing texts, music and dance, to practical tactics to be adopted in competitive performances. They form a unique body of writings on drama of unprecedented range and depth, and although they were intended for oral transmission within the Kanze school, any changes in its performances which resulted from them were soon followed by the players of other groups.

The patronage of the ruling classes continued until the upheaval of the Meiji Restoration of 1868 and, over the centuries, this provided the means for Zeami's teachings to be fulfilled to a level he never knew and can scarcely have imagined. It also meant, however, that Nō became virtually monopolized by the ruling classes and, deprived of what had originally been their main form of drama and for a long period even prohibited by official edict from learning Nō singing and dancing, the ordinary people again produced drama of their own in the early part of the seventeenth century in the form of Kabuki and the puppet theatre.

The performance of a Nō play involves the use of text, song, music, dance, costume and simple properties, and so effectively do the various elements interact and blend that only a complete stage performance should be thought of as Nō. The occasional visits of Nō groups to Europe and America since the war have widened the opportunities to see such performances, but in the West Nō has inevitably been considered as primarily a literary form. The early translations by Ezra Pound and Arthur Waley won appreciation for the literary qualities of the texts, yet even the most gifted translator can convey little of the poetic complexities and misty imagery of the originals, and nothing of the total dramatic effect of a stage performance.

The focal point of a Nō performance is the single main actor found in each play. Zeami laid down that his position in a play should be unchallenged, and so overwhelming is his influence that the only function of the other players, the musicians, and the chorus is to support the main actor and provide a background for his virtuoso performance. Only he and his subordinate actors ever wear masks, and only he performs the dance and wears the magnificent brocade robes in the second half of a play, when they combine with words, the music, and the singing of the chorus to produce the final climax. There are minor variations of text and performance in the different schools, but every inflexion of the voice and every slight movement of foot, head, or fan are so fixed and traditional within each school that rehearsals are seldom necessary. The style of performance of the main actor's school is the standard, and the other actors and the musicians adjust their contributions to conform to it. So inviolable is a school's tradition of performance that an experienced main actor will only rehearse short extracts from a play with a musician or two when it contains particularly difficult songs or dances.

Public performances in fact account for only a small part of the income of main actors. By far their most important source of livelihood is the fees paid by their amateur pupils. When the patronage of the lords came to a sudden end with the collapse of the old order at the time of the Restoration, teaching was for a while the only alternative open to the actors and over the years, has steadily increased in importance. Performances are in any case usually given only at weekends and, unless a main actor is particularly famous, he will probably not appear in a leading role more than a few times a year. Instead of pursuing his own training, therefore, he devotes most of his time and energy to his amateur pupils. These make up almost the entire audience at regular performances, for Nō is very much a minority entertainment, and even this minority is segmented according to which of the five schools is followed. Nearly everyone who goes to watch a Nō performance in Japan has himself learnt the songs and dances from a teacher of the school concerned and follows the performance with a musically annotated text on his knee. Much of the tension at a Nō performance comes from the slow solemnity of the style of presentation, but it also arises from the fact that any slip at word, music, or movement by the main actor will be immediately apparent to fellow-actors and audience alike.

Important though the main actor is, however, he could not perform in public without the other "three roles", that is, the secondary actors, the comic players, and the musicians; and their economic situation is very precarious. With very few amateur pupils to pay them fees, these people are much more dependent than a main actor on the income from stage appearances, and since these are so few, only a small number of them can earn a reasonable living. Naturally enough, fathers are reluctant to encourage their sons to continue in the work, even though it may have been the family calling for centuries, and the numbers dwindle year by year. Herein lies the greatest danger to the continued existence of Nō. Enough Japanese are interested in Nō to ensure the survival of the schools of main actors, but the other performers urgently need help. How sad it would be if the oldest living theatre in the world and a unique part of Japan's culture were to be left to die amid the wealth of her economic miracle.



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A Roundhead out of his time

DAVID TRIBE :
President Charles Bradlaugh, MP
391pp. Elek. £4.

The English eccentries are a hurdy breed, disinterested, obstinate and tenacious of life, and in their ranks Charles Bradlaugh holds high place, not only for the disparate nature of his opinions but for the pertinacity with which he advocated them, and for his complete self-disregard in so doing. Rationalist, republican, supporter of birth control and bimetallism, there could have been hardly any honourable men in agreement with him in nineteenth-century England; and none in full agreement; yet he ended his days as a well-liked Liberal backbencher, an Establishment man who none the less never reneged on his radical beliefs.

David Tribe, who is now president of the National Secular Society (a post that Bradlaugh himself held) has written what deserves to be the definitive biography of this Roundhead born out of this time. He has had access to records not hitherto available, his judgments have the ring of fairness, and his detailed reasoning is scholarly and thorough. What, he asks, would Charles Bradlaugh himself be were he alive today? Could a hot potato with the savour of Margaret Knight, John Calder and Tariq Ali find a place in the deep-frozen supermarkets of Smith Square? The question so posed is as illuminating about the author as the answer would be about the subject.

Brought up in desperate poverty in Hoxton, Bradlaugh managed to get some schooling, but this ended by the time he was eleven. Experience as a one-man coal merchant was not financially rewarding, and at the age of seventeen he enlisted as a Trooper in the IV Dragoons. With his regiment he served for three years in Ireland: for the first time in his life he got enough to eat and was big enough and strong enough to hold his own in any roughhouse. It was here that he had the experience he never forgot of taking part in one of those customary evictions, which ended in the wretched mud huts in which the squatters sheltered being knocked down. Although he despised most of his officers, he got on well with them, and after working in the orderly-room he was able, on the strength of a small legacy, to buy his discharge just when he was on the point of being promoted to sergeant.

He came home to immerse himself in the intrigues and endurances of the secularist movement, through whose labyrinthine passages Mr Tribe follows him with loving care. His army service had done wonders for his constitution, which was fully stretched from now on. The army also brought him the lasting friendship of a fellow recruit, James Thomson, who was later famous as the author of *The City of Dreadful Night*. He kept alive by working for a solicitor, originally as office boy and later he acted as a litigation clerk, where the knowledge he gained proved valuable to him as a litigant.

Secularism and republicanism were closely associated, and his dramatic demagoguery brought him fame both in Spain and France, where he corresponded with Prince Jerome Napoleon, the erstwhile keeper of Cora Pearl, and this too earned Bradlaugh opprobrium. All this time he was addressing meetings, producing pamphlets and editing one paper after another. Some oversanguine business deals also found him fairly often in the courts where he was permitted to affirm and where, conducting for the most part his own cases, he gave a good account of himself before the judges.

He also stood for Parliament as an Independent Radical, contesting Northampton unsuccessfully in 1868 and 1874, and achieving victory, with Labouchère as running mate, in 1880. However, he was not allowed to take his seat until 1886.

His association with Annie Besant began in 1874, and this certainly contributed to his unpopularity. Mr Tribe is at pains to make it clear that chronology made it impossible for Horatio Bottomley to have been, as was sometimes imputed, their son; but with Mrs Besant's support of birth control, added to his own secularism and republicanism, not many voters outside the radical cobblers of Northampton had much use for him, nor was he likely to be more popular inside the Palace of Westminster.

Nevertheless, his exclusion on one excuse or another, between 1880 and 1886, is not an edifying page of parliamentary history. The fact was that Gladstone depended on the parliamentary support of the Irish, most of whom, as Roman Catholics, abominated Bradlaugh. On the other side of the House, Lord Randolph Churchill and the Fourth Party found Bradlaugh's attempts to be allowed either to affirm or to take the oath (both were denied him) a God-sent method of embarrassing the Government. Some rather undistinguished Tories hoped, by protracted litigation, to bankrupt him as a means of excluding him. It was by no means Lord Randolph's finest hour, but after the election of 1886, when Bradlaugh was once more returned by the faithful cobblers, Lord Randolph, as Leader of the House, was instrumental in allowing him to take the oath, and with it his seat at last.

Bradlaugh as a private member found himself less influential on balance than when, as [illegible] had stood outside the precincts the crowd had booed for h[illegible] got a Select Committee set "Perpetual Pensions" a dear to his heart, and com[illegible]ingly unpopular with those families benefited from the great achievement was the Act, in which he had suppo[illegible] both sides of the House, surprisingly, he opposed Sir John Lubbock's Early Cl[illegible] and the campaign for the e[illegible] day.

Recovering from an i[illegible] 1889, he went out to India, [illegible] received, and returned a [illegible] of the newly established [illegible] Party. This visit convinced [illegible] the cause of bimetallism, the being that India had be[illegible] poverished by the export of [illegible] this country; this, like republ[illegible] and secularism, was another [illegible] cause. He died soon [illegible] return, a well-liked back[illegible] without any enduring mo[illegible] who had arrived in Parlia[illegible] late to have any real influence; he been born one hundred later, he might well now be way to office in a Tory G[illegible]ment, via the Monday Club Bar—no Tariq Ali he, but blue supporter of the memo[illegible] which he so clearly belonged.

A Radical in his time

ALFRED PLUMMER :
Bronterre
A Political Biography of Bronterre O'Brien 1804-1864
292pp. Allen and Unwin. £4.

James Bronterre O'Brien is an elusive figure in the history of the nineteenth century. He was undoubtedly of great significance in the formulation and propagation of popular radical ideas from the period of the First Reform Bill onwards; he is a crucial figure for the understanding of the development of radical journalism—indeed for the growth of journalism in general as a serious profession; his is an important name in the earliest years of the Chartist movement; he is a link-figure in the later Chartist period both with middle-class radicalism and with the earliest stirrings of metropolitan socialism. He would appear, then, in many ways to be the ideal subject for a biographical study which could demonstrate the complexity and variety of popular radicalism in the nineteenth century.

Historians have, however, fought shy of dealing with his career. This is no doubt partly because of the small and scattered amount of personal material which has survived him. More than for almost any figure of comparable stature, this biography has to be pieced together from published sources. Even here O'Brien presents difficulties. His high reputation as a thinker on questions of social theory rests on a very small number of scattered writings, few completed and fewer revised by him in his maturity. The most serious attempt to discuss his thought which has yet appeared is in Patricia Hollis's account of *The Pauper Press*, published last year, which discusses his early work as editor of the *Poor Man's Guardian*, but this, of course, is concerned only with his earliest years in politics.

In the absence of a major study, students have for many years been consulting Alfred Plummer's unpublished thesis. This he has now revised and published—a welcome and long-overdue acknowledgment of the value of the patient research and collation of scattered material which have gone into the work. Here for the first time easily accessible is a chronological account of the various journals and political groups with which Bronterre was associated in his pre-Chartist, Chartist, and post-Chartist phases, together with a full bibliography of his published writings.

Dr Plummer's book is not, however, the full study which is still needed. A great deal is missing—not least a careful study of the few personal documents which have come to light in more recent years. There is, disappointingly, no mention of the fascinating letters to Thomas Allsop. These would seem to show that O'Brien's well-known quarrel with Feargus O'Connor was less a quarrel over principle than the result of a paranoid attitude on O'Brien's part to those with whom he differed. His attitude to Hetherington, a character very different from Feargus, seems to have been similar, and it may be that his later relationships with Jones and perhaps also Reynolds can be accounted for by the same overwhelming defect in his personal make-up.

It is certainly remarkable that favourable references in Chartist reminiscences and correspondence tend to be limited to an admiration of his intellectual ability and rarely contain any personal warmth or affection. Frederick Engels, who might have been expected to appreciate O'Brien's intellectual qualities, was said by Bax to have found him the least sympathetic of all the Chartist leaders. O'Brien's quarrel with Harney—a man with whom few remained long on terms of personal animosity—remained a bitter memory for Harney for many years, since it occurred in public, apparently without provocation or forewarning of any kind. In his letters to Allsop, who tried for years to reconcile him with O'Connor but was frustrated continually by Bronterre's adamant refusal to accept mediation, he denied that he was "suspicious" and "gloomy". All his problems are attributed to the machinations of his enemies. First Hetherington and then O'Connor are described as having conspired to ruin him. No doubt Jones and Reynolds were later vilified in the same way, and it should be noted that it was under O'Brien's influence that R. G. Gammage wrote some of the unfair attacks on Jones which appeared in the first edition of his *History of the Chartist Movement*.

Dr Plummer shares with many other historians a preoccupation with the reasons for the "failure" of Chartism. He sees in O'Brien a figure who to some extent epitomizes in his own life the conflict between physical force "and "moral force" Chartism which eventually destroyed the movement and accounted for its failure. But this is surely to pose the question wrongly. "Success"—i.e., the peaceful achievement of the six points of the People's Charter by a numerically large, socially alienated, and politically radical working population—was totally unthinkable in the years before 1848. Success in those terms was precluded by the nature of the movement. Things might, indeed, have developed very differently: more violence on either side, more Newports, more Peterloos might have changed basically the development of British politics in the later years of the century. But it was never a simple matter of the "success" or "failure" of a movement.

It is in relation to the overall possibilities which in fact existed for a popular movement at that period that O'Brien appears of the greatest interest. In the period of the "Unstamped" agitation he was successfully, a radical journalist, political agitator, and organizer of a campaign for a limited political objective. But the very successes of the campaign and the heightened consciousness which it helped to arouse forced him into the bigger arena of total social and political change. Here he could no longer offer both political and intellectual leadership. In the end, perhaps inevitably, perhaps because of fatal flaws in his personal make-up, he did neither successfully. Feargus O'Connor, George Julian Harney, even Ernest Jones, were his superiors as organizers. Marx and Fr[illegible] later William Morris, dre[illegible] the ideas and experience of [illegible] years of the century, all[illegible] loped them into theories [illegible] change at some distance [illegible] in-fighting of day-to-day [illegible] cal politics. O'Brien had [illegible] insights into industrial [illegible] society. He helped to [illegible] movement of protest and [illegible] to many of its worst [illegible] But he had not the [illegible] opinion or the ability to [illegible] issues which are essential to [illegible] tician, nor yet the time and [illegible] cation which are needed for [illegible] velopment of intellectual [illegible] remains a shadow-figure in [illegible] tory of both kinds of activity.

A Reformer ahead of his time

CHARLES TENNANT :
The Radical Laird
A Biography of George Kinloch 1775-1833
255pp. Kineton: Roundwood Press. £2.75.

A friend of Sir Walter Scott, in a mail-coach in 1826, fell into talk with a tall, soldierly-looking man about Scott's "Malachi Malagrowther" pamphlets. They were "much more seditious", observed the stranger, "than some expressions for which he had three or four years ago been nearly sent to Botany Bay". He added in explanation: "I am Kinloch of Kinloch."

George Kinloch of Kinloch, though commemorated by a statue in Dundee, is a little-known figure and this is his first biography. He was an Angus laird, typical of the best of his kind; a good landlord, a good neighbour, an affectionate husband and father, a fine shot, active in local projects. He helped to promote the building of Dundee harbour, to Telford's designs, in 1815, and the first passenger railway in Scotland (with horse-drawn carriages) in 1831. Others did as much, but he was in one respect unusual: he embraced the cause of Reform long before it became respectable to do so, and he suffered for it. He wrote in 1831:

> Born into the privileged class, and with acres enough to make me independent, I might have lain on my oars and floated calmly down the stream of life, a useful or perhaps a useless country gentleman, regardless of corruption on the one hand or of oppression on the other, but my principles forbade me this inglorious career.

He had no intention to enter active politics, but in 1819 he agreed to take the chair at a Reform meeting in Dundee and delivered a speech which Cockburn, a Whig himself, thought "a vulgar harangue" but which was far from inflammatory, though it denounced in strong terms the Peterloo massacre of three months before.

The authorities were at this time in as jumpy a condition as in 1792. The Dundee meeting was absolutely peaceful, as were other Reform meetings of that year before the "Radical war", but the Lord Advocate, Sir William Rae, considered that very fact sinister since it was "contrary to the nature of Scotsmen". Kinloch was charged with sedition. Warned that he had no hope of acquittal and that his sentence would be transportation, he absconded, disguised with a wig, and took refuge in France. He was excluded from the Coronation amnesty of 1821, but in 1823 he ventured discreetly home and soon afterwards was pardoned. The respect in which he was held rose with the tide of Reform, and after the Reform Act he was elected by a large majority as Dundee's Member of Parliament. Only months later he died from the effects of a cold caught in the draughty House of Commons.

The Radical Laird is hardly [illegible] of its subject. It is clumsily [illegible] negligent in research, and [illegible] with such minor inaccuracies [illegible] dating the building of Stephenson's Rocket in 1830. The author, rather than the author, must blame for allowing to pass an inordinate number of misspelt words and omitted words. But the author deserves credit for leaving George Kinloch to speak for himself, in some of the letters as have survived. He was a charming letter-writer, lively, pertinent and vivid, particularly when writing on the discomforts of [illegible] coach, sailing-ship, or [illegible] boat. Self-portrayed, Kinloch is a very likable character: [illegible] generous and humorous, [illegible] had its limits: he [illegible] of cheating the customs [illegible] his children how to [illegible] would like to [illegible] than Charles Tennant [illegible] How, for instance, [illegible] so poor that he had to [illegible] contents of his house [illegible] the superiority of [illegible] did he manage to [illegible] towards the [illegible] 1826?

The West through Japanese eyes

BY KENICHI YOSHIDA



JAPAN still seems to strike most Westerners going there for the first time as a country less easy to take for granted than, for instance, some hitherto unvisited part of the West. These people may be interested to learn that this is just the opposite of what happens today when a Japanese goes to the West, even for the first time. One might explain this by saying that, whereas much remains visible in Japan even today which Westerners would not come across elsewhere—and that what does not meet the eye, starting with the language, probably lies quite beyond the range of their experience if not their understanding—the Japanese have a difficulty in finding anything new in the West. They know what airports look like; the buses make more or less the same noises as their own; the hotels, they stay at are furnished in much the same style as their own. The same goes for everything else; food, dress, buildings. To compound what one can only term their misfortune, they have an idea that they know all about that which does not immediately meet the eye: history, literature, traditions, everything which goes into the making of a civilization; they do not really know about them, but they think they do. To explain how all this came about, however, offers something of a problem.

Japan happens to be the only country in the East today that has a tradition of civilization so independent as to be easily influenced by others. A parallel springs to mind in that period of Chinese history when the Tangs, perhaps the most un-Chinese and yet also the greatest of Chinese dynasties, ruled over China; but that dynasty ended early in the tenth century AD. This means that we Japanese have fared rather better; but unavoidable circumstances, one might say, came sorely to tax even the potentialities implied in a civilization like ours towards the end of the last century. When one remembers that one is an Oriental as well as Japanese, the record of Eastern countries going down like ninepins before the onslaught of science and the more aggressively forms of government from the West does not arouse pleasurable sensations. But the fact remains that we did manage to meet the challenge head, somehow, to survive the experience; though not perhaps in ways that Arnold Toynbee among others would quite approve of. According to his theory of challenge and response, having mastered the use of the gadgets brought from the West and also the skills required in making them, we should then have become Christians and possibly also have adopted a republican form of government. Nothing of the sort happened; but we have had to pay for this in a manner that might just be thought of as doing honour to Toynbee's theory.

To restate that theory: one cannot acquire the skills and institutions of an alien civilization merely to the extent that one needs them: one has first to penetrate to the thought-processes which engendered these skills and institutions in order really to come to know them, and in so doing one cannot help but become identified with these thought-processes thus, towards the end of the last century the Egyptians had a dockyard built by Western engineers who also built a hospital, run by Western doctors, to look after their families: Egyptian women started coming to the hospital to get more scientific treatment, but they were Muslims and should not have been seen by any men except those of their own families. Thus, the hospital dealt a serious blow to the observance of the Muslim religion.

To what degree the blow was a serious one and whether some Egyptians in consequence came to abjure the Muslim faith have no bearing on the question at issue. The point of the theory is that a particular form of human activity has a particular thought-process behind it: to penetrate to this process, if it happens to be an alien one, involves confronting it with one's own thought-process. The simplest solution in this case, naturally, is to scrap one's own original processes and go along with the now imported set, having come to know the new processes because one found their material results desirable.

* * *

To fail to do this can and does put a whole nation in a quandary. The exigencies of hard reality caused the Japanese to choose the more difficult way. We found far more in our own civilization than could conveniently be scrapped, yet we could not get along without the new Western gadgets; we were forced to reconcile the two whether we liked it or not. The method we adopted really does bear out the theory just referred to—or at least shows that we too knew something about it. It was argued that such was our background that no amount of new knowledge or new ways of thinking could do us serious damage in ourselves, and that since the opportunity had offered itself to get to know all these new things we might just as well do so. Which policy was duly put into practice. In fact, we went the whole hog; the ideal that was inculcated for a time required the Japanese to endeavour to become more European than the Europeans and more American than the Americans. Some even proposed the adoption of English as the national language because it is the language most widely used throughout the world. To anticipate a little, this accounts for the Japanese of today finding almost nothing new in the West by way of food, clothing, machinery or buildings. There is nothing strange that a hundred years of such endeavours should have resulted in the emergence of a race so incurious about the things of the West.

But this does not mean, naturally, that the Japanese know anything about the West; or rather one must distinguish between the state of incuriosity and the state of knowledge. Trying to become more Western than the West entailed hardships in just those fields of mental activity that Toynbee points to as forming the crux of the matter. Had we been a race of uncomplicated savages the process would have offered no difficulty at all; over the ages a civilization evolves its own standards, valid but peculiar to itself in the spheres of conduct, the imaginative, reflective and the lines read from right to left, a procedure which, applied to the reading of any of the Western languages, would result in chaos. We soon learnt that these languages are read from left to right and that the lines are piled one on top of the other; but we had no such simple rules to guide us in the apprehension of the contents of those lines. The idea of beauty, for example, may possess a universal quality that appeals to all; the methods by which that idea is imparted can differ so much as to sometimes become diametrically opposed.

The misconceptions and false starts involved in our early efforts might best be seen in the history of Japanese literature from the en

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of the last century to the first two or three decades of this. One can only term these efforts heroic, since the experiment consisted in assuming, for the purposes of the experiment, that we had no original literature to start with, and in trying to produce a new literature entirely on the Western model without any idea at all of what that model was. One need not go into the details of the turmoil which this caused in the Japanese literary world; some of its more unfortunate manifestations are not so much ludicrous as insane. It is more important to note that modern Japanese literature did benefit despite all the setbacks, because those who carried out the experiment had intelligence as well as other qualities rather more to be deplored. After all, they had the Japanese literary tradition to help them, however hard they tried to ignore it, together with the awareness of intellectual vitality which such a tradition engenders.

As a result the Japanese language was reformed so as to accommodate Western forms of thought, which really means that it accommodated new turns of phrase. This led to Western forms of thought becoming as much a part of Japanese life as Western food and architecture. A part of Japanese life, but not the whole of it: the complexity of our —to use a disagreeable word— cultural structure saved us from total submersion. This again opened the gates to the flood of Western literature which started to come in, adequately translated into the new language or, to be more precise, a slightly modified form of the old one.

From this point on one can get down to the business of explaining to the West what it looks like in the eyes of the average Japanese. Those days are past when white people with fair hair and blue eyes struck us by those very features as something scarcely human. The Japanese of today have grown up in surroundings in which the West in all its visible forms, including Western tourists and businessmen, has as large a part as that which we have inherited from our national past. Nor, if this can be called Westernization, does it stop there. The modern Japanese read as much Western literature as Eastern, and one may doubt whether they are even conscious of the difference, apart from the authors' names. Western art comes as easily within their reach, what with the innumerable reproductions in popular art, books, and the exhibitions which never fail to draw crowds. Western music, too, has been made familiar by records, broadcasts and well-attended concerts by both Japanese and Western artists. Japanese newspapers acquaint them with the names of Western politicians and heads of state and the countries that they govern. The Japanese probably know as much about what is taking place in the world outside as the man in the street elsewhere, and certainly much more than would be the case in what one might term "closed" countries: our students, at least, wax as frantic over Vietnam as those in America.

* * *

All of which brings me back to where I started: to incuriosity and the knowledge that does not go with it. To take this up at a rather higher level; concentrated effort brought us real knowledge of the sort one can find nothing to quarrel with. But such effort, by its very nature, must direct itself towards whatever is significant in the subject studied, and it takes time to come to realize that the significant does not constitute the whole. One might say that the Japanese are still taking time. Having covered the whole field of Western achievement from philosophy to anti-particles, we tend to think that that is the West and cast about for ways of going on from there on our own.

As for taking the initiative, we had started to do that long before we began to think that we had finished getting to know the West; it would be a pity if we were to think that now we do know it. Without trying to be funny, there is the weather, for instance. Most Japanese of even a little above average intelligence know about Chartres because they have seen it reproduced so many times in art books. But Chartres Cathedral is not simply the architecture but its surroundings as well, which include the weather usual to those surroundings and the kind of light which this weather gives. All of which surely eludes the Japanese paying a hurried visit to Chartres on their round-the-world air tour.

The same goes for the customs of Western peoples. There is nothing significant about an English house-party, in the sense that Rutherford's discovery of the number of alpha-particles in a unit of helium gas was "significant", or Wittgenstein's *Tractatus*; but to know nothing of house-parties will spoil your enjoyment of those English novels that deal with them —*Crome Yellow*, to give an example—and "enjoyment" in this case means the same thing as knowledge. The resulting ignorance, hardly to be distinguished from the curiosity of our tourists abroad, accounts for many things otherwise inexplicable in our attitude towards the West. To go on giving examples from English literature, it would explain why Dickens is not read, or merely taken as read, while Conrad is; why *Wuthering Heights* is read, but not *Mansfield Park*; why we hear so much more of Eliot than of Yeats. Dickens does not interest us because we find nothing in his novels that we can put our finger on as presenting us with some extraordinary manifestation of Western thought, while with Conrad we can. The trifles that constitute Jane Austen's magisterial novels escape us, and so the work itself leaves us unmoved; while Emily Brontë makes up in violence for a lack of what we would like to think of as significance. As for Eliot and Yeats, one might say that the significance of Eliot's poetry is far more obvious than that of Yeats.

This strikes a chord in my mind. Such preoccupation with what is significant, forced on us by unavoidable circumstances after a thousand years or so of maturity, really belongs, in terms of the stages of growth of a human being, to that time when one is neither a child nor a grown-up but somewhere in between. One remembers one's undergraduate days and Aldous Huxley's axiom about youth being so middle-aged. But undergraduates too grow up, although they have no previous experience of being weighed down by the wisdom of the ages. Another factor gives one hope: immaturity is usually on the point of being overcome when it reaches the stage of an obsession with significance; cases are rare of mental growth stopping at just that point.

Leaving aside such generalizations, Japan today really does seem increasingly to be losing its undergraduate aspect which, after all, since we are talking not of a but of a country with its history, has never been *one* of its aspects. association with the West itself have brought this Japan's immaturity lay in direction. One irrefutable Japanese in the West not the got-rich-quick touris world spree but those who various purposes, in the longer look out of focus used to in the days when just got to hear of Valéry and There is nothing like living to learn the important trif constitute it; and what we one place somehow impart those at home.

One must also remember ber of Westerners now po Japan, even though half of may be tourists on a spr mist seems to be clearing, slowly; so slowly that w E. M. Forster and Evelyn handicapped for so long by the fact that they were outstanding masters of Eng in the first half of this cen thus never specialized in ficant, have only just beg taken up and read. Still, hopeful signs. One may to wait too long before we selves in a position to se as it actually is.

Achievement without style

HIDEKI YUKAWA (Editor):
Profiles of Japanese Science and Scientists 1970
293pp. Tokyo: Kodansha. 4,320 yen.

One of the milestones of twentieth-century cancer research was the paper by Yamagiwa and Ichikawa in 1915 in which they reported that they had succeeded in producing clearly cancerous lesions of the skin of the rabbit's ear by the continued application of coal tar. Many workers before them had attempted similar experiments in which a wide range of chemical compounds had been applied in various ways to body tissues; but none of these procedures resulted in cancer, largely because the attempts were abandoned too soon.

Yamagiwa, with his assistant, Ichikawa, first carried out an extensive series of experiments to determine which compounds were likely to be the most effective, and, in the light of these experiments, they proceeded to apply coal tar to the ears of their experimental animals every day, without interruption, for about a year. Cancerous lesions were eventually produced. Yamagiwa gave expression to his elation in a seventeen-syllable haiku, which has been translated as follows:

> Cancer has been created!
> With pride, I advance a few steps.

This episode tells us a good deal about the character of one eminent Japanese scientist; but it may give us a very misleading impression even of the Japanese scientific scene before the First World War, to say nothing of contemporary Japanese science.

The sad fact is that the vast majority of Western readers, and even Western scientists, have no clear idea of the character of Japanese science or of its history. Most of us are attached to a limited range of stereotyped images, which generally embody meticulous care and diligence, as exemplified by the account of Yamagiwa's work, but which also unfortunately include a complacent Western assumption about the essentially derivative nature of Japanese science in the matter of original ideas.

Profiles of Japanese Science and Scientists 1970 is a public relations exercise designed to redress the balance, which does not altogether succeed. It is a collection of articles by Japanese scientists over a broad field of scientific subjects. The writers are all eminent specialists, and the articles are, without exception, excellent, high-level reviews of the topics chosen. There are sixteen articles ranging from "Medical Service in Rural Communities" to "X-ray Analysis of Natural Products", and, with one exception, all the articles deal with some branch of biology. In a few cases- for example, "Amino Acid Production by Fermentative Processes" or "The Structure and Formation of Pearl" —the articles deal with an area of investigation in which Japanese pre-eminence is acknowledged. But, on the whole, this collection of essays could have been written in Britain or the United States and the character of the book would not have been greatly different. Most of the subjects covered are lively fields of research in many centres of the Western world; and although the Japanese contributions to these fields have often been most important ones, there is nothing about them that can readily be identified as characteristically Japanese.

It could be said that in the communications system of the modern world all science is much alike. This may be true of all mediocre science, but it is not true of science at its best. There is a characteristic flavour to a first-class paper by a French biologist which is not to be found in a paper by a first-class German or British biologist; and although, in the end, workers of different nationalities in the same field tend to reach common ground, they reach it in different ways and often by recognizably different intellectual progressions. There is such a thing as scientific style.

These days few eminent laboratories in the United in Britain are without their ment of young Japanese whose presence there is d not only by a desire to ga fic experience but also national affluence, by the of finding in Japan suitable in which an independent p of research can be happily The approach of these yo ese to the investigations they are asked to collabo different from (and not more successful than) th British or American collea this book gives us no ind easily recognizable a admired Japanese scienti

To a large extent, the " ness" of the volume lies sence of biographical det article is preceded by a sin graph of biography which a slightly expanded entry *Who*. One cannot help fe English versions of the bi autobiographies, or even cences of eminent Japanese would have gone much farthe pelling our misconceptions compendium of Japanese achievements. But it must, d be welcomed as a move in direction. We need mo books; but preferably with emphasis on the human side scientific life.

Shots in the dark

KOICHI INAKOSHI:
Maybe, Maybe
Essay by Kei Hasegawa.
Translated by David Goodman.
Unnumbered pages. Tokyo: Kyuryudo. 2,000 yen.

The main interest of this book lies in the very effective photographs taken in New York in 1970 by a young Japanese photographer, Koichi Inakoshi. In these stark black-and-white shots he captures the depressing atmosphere of the concrete jungle with its wasteland of pollution and dejection, the heat, the dirt, and above all the loneliness of a great city. Some of the photographs seem like stills from a modern introspective film drama. Many are horrifyingly memorable, such as one of an old American couple sitting on a seat, the man with his back to the camera looking out to sea, the woman staring at the photographer with a glazed look in her eyes and her feet dangling through the slats of the back of th Others are characteristically ese, like the photograph public park showing leaves strewn on the ground some empty benches.

The so-called essay by K gawa consists of four between a man, a woman men entitled "The Window Road", "The Chair" Sea". Surrealist in style irrelevant to the photo tent, they seem to hav purpose. Perhaps is no mention of cover or in the accom lishers' leaflet. ally contains "Japlish". Inakoshi pher, is, for instance "spent diggy days "His camera eye modern photogra made the figures the scenery. He a new field Some flight!

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Taking tea in the hope of making converts

MICHAEL COOPER (Editor):
The Southern Barbarians
216pp. Tokyo: Kodansha International with Sophia University $17.50.

ARMANDO MARTINS JANEIRA:
Japanese and Western Literature
394pp. Charles E. Tuttle. Distributed by Prentice-Hall International. £5.

DONALD KEENE:
Landscapes and Portraits
343pp. Tokyo: Kodansha International. $10.

SEEMS a permanent temptation for the outside observer to pect and analyse Japanese zation. The remoteness of n, the relative homogeneity of apanese race and its apparently wn culture make it appear a t laboratory specimen, so self-ent, so rounded off that it can died in isolation. The paradox that this self-absorbed world iature is of all civilizations ost ready to consider, adopt, and digest the ideas and ments of others. ps their basic unity makes it le for the Japanese to do this ut losing their identity. The o concept of the islands and as divinely begotten, and its quent vision of the immanence divine in everything in Japan the bottom of all Japanese ht. Such ideas were fostered by phical, linguistic and political ion and ministered powerfully tional consciousness. Fundally sure of themselves as a e, it seems natural to the Japanese take over what they find good ers.

in, these basic beliefs are so in essence that the Japanese been able to retain them intact graft more complicated philosophies on to them. Thus, after the tic adoption of T'ang Dynasty ese civilization by the seventh ry, Buddhism and Confucian ality became all-important influences, but they did not change the al national outlook. Buddhism, proclaiming the world to be illu- and by making the problematical hereafter its particular sphere, able to accommodate itself to o. Shinto and Confucian morality dealt with the problems of life; hism with death. Birth and iage are Shinto, funerals by and Buddhist.

istianity was to prove less easy imilate. Japan's first contact the Christian West in the mid-teenth century produced a short-d, but brilliant flowering, which d in tragedy. This "Kirishitan" ment, as it is called in Japan, beautifully portrayed in *The thern Barbarians*. Michael per had already paved the way this magnificently illustrated me with his anthology of European reports on Japan (1543-1640), led *They Came to Japan* (1965). a handful of Iberian and n missionaries, mostly Jesuits from Macao and Goa (hence dered barbarians from the), performed prodigies of prom and nearly caused a second shift in Japanese civilization. same time and in the shortest they seized the essence of ivilization with extraordinary ity and in their reports con- it to their European readers. message in Japan was a revo- ry one. Neither Shinto nor ism had ever postulated an all- ding transcendent godhead. has a myriad "gods", while panese Buddhists every man— deed everything, even a grain —can attain Buddhahood and cape from the trammels of e into Nirvana or the void. ively the Shogun of the Tokumily ruling Japan at the be- of the seventeenth century the inevitable conflict of ice. The Shogun ruled in the the Emperor, venerated as est divinity: the problem of posed itself once again. r loyalty to a jealous god undermine allegiance to the d could endanger its whole . Therefore Christianity was ed and stamped out with the of that age. Yet the vision d, cherished by truly Japan- ily, and secret Christians re- after the lifting of the ban.

issionaries therefore failed object in coming to Japan, by-products of their brief oured a hundred years of cultural history. Doctrinal apart, they established where European methods introduced into Japan. ght the Portuguese language duced and printed the first of Japanese (*Arte da de Japam*), and the rudi- European medicine entered their channels. The objects they brought with them, books, holy pictures, and statues, were the subject of fierce curiosity. Japanese artists seized upon them with avidity. It was a moment of great decorative exuberance, when the Kano School were filling the palaces of Kyoto with their superb screens. The missionaries themselves, their attendants, the churches (in the Japanese style), and the ships in which they arrived, became transformed into brilliant decorative patterns.

The artifacts remain in plenty and fill the Museum of Southern Barbarian Art in Kobe. Many are discussed and happily illustrated in Father Cooper's book; the three-volume catalogue of the museum can further satisfy the curious. The amazing speed with which Japanese artists could make near masterpieces out of forms and subjects entirely alien to them is astonishing.

The missionaries themselves became the first of the army of European interpreters of Japanese culture. Father João Rodrigues in particular seized the essence of the Zen outlook and gave a description of the philosophy and aesthetics of the tea ceremony, unequalled by a European until Sir George Sansom's masterly *Japan, a Short Cultural History*, appeared in 1932. Sir George Sansom fully saw the point of Zen restraint and said of it, "beauty must not be displayed and underlined, but must lie modestly beneath the surface of things, to be summoned forth by the trained taste of the connoisseur. There are mysteries of enjoyment as well as creation." He saw the point of the Ginkakuji or Silver Pavilion in Kyoto, but his European eye, used to Chartres Cathedral, could not but view it as insignificant in scale, although a landmark in cultural history. The same could, after all, be said of the Pazzi Chapel in the cloisters of Santa Croce in Florence.

Rodrigues saw that in Zen

> their vocation is not to philosophize with the help of books and treatises written by illustrious masters and doctors, as do the principals of other sects. Instead they give themselves up to contemplating the things of nature, despising and abandoning worldly things. They mortify their passions by means of certain enigmatic and figurative meditations and considerations.

This ascetic training, Rodrigues considered, forms "a resolute and determined character without any slackness, indolence, mediocrity and effeminacy".

He and Father Alessandro Valignano even encouraged missionaries to practise the tea ceremony. With their blessing, tea ceremony bowls in the appropriately astringent taste made their appearance, complete with a cross. To adapt themselves to Japanese culture in order to win over the Japanese élite became their policy. These priests from the other end of the world sensed the Japanese reaction against reason and logic and their emphasis on intuition and perception, which characterize Zen and have come to permeate Japanese thought. They saw the primacy of Zen taste over the then prevalent decorative exuberance.

Armando Martins Janeira treats the problem of interpretation in an interesting chapter on "Two Western Writers Who Lived Within Eastern Civilization"—namely Lafcadio Hearn and a singular Portuguese figure, Wenceslau de Moraes, both of whose lights are not to be dismissed. To them might be added an Englishman of great distinction, who similarly participated in Japanese life, Dr Richard Ponsonby-Fane. His voluminous studies in Shinto and the Japanese Imperial Family (published by the Ponsonby Memorial Society in Kyoto) strike more deeply at the heart of the matter. His works are for the specialist and not the common reader. It is not that they fail to reach the point, but that they pass it.

The Jesuits, led in this by St Francis Xavier himself, had laid great stress upon learning the Japanese language and had at once come up against the problems of translation. The language itself is complicated enough; the literary genres it has developed tax the ingenuity of a genius to find adequate expression for them in European languages. Distrusting reason, Japanese writers rely on evocative understatement. They seek to capture the fleeting moment and the evanescence of existence. They see the whole world in a grain of sand, but only hint at its delineation. The plop of a frog into an ancient pond in Basho's famous haiku causes ever widening ripples of evocations to the Japanese reader; can those be so much as glimpsed by one brought up outside the Japanese tradition? Or again, a poem is a stick of incense to be lit by the mind of the reader. How can the translator render the poem in such a way as to capture and convey to the European mind the correct fragrance? The truth is that for them a poem is at the same time a painting and is contemplated as such.

Fortunately for the English reader, Arthur Waley was more than a translator of genius; his literary taste was impeccable and his translations are masterpieces in their own right. His knowledge of Japanese was so profound that he could afford to be preoccupied with beauty, without having to sacrifice strict literary fidelity (as Dr Martins Janeira avers), though he sensed and compensated for the extra richness of the calligraphy, which stark Roman letters could not quite convey. It is particularly pleasing therefore that Donald Keene should write so movingly about Arthur Waley in a fascinating chapter on the translation of Japanese culture. Professor Keene is a most distinguished translator in his own right and his words therefore have real depth and meaning.

In *Japanese and Western Literature* Dr Martins Janeira puts Japanese literature in its setting with a wealth of erudition and perception, extremely enlightening to the European reader and worthy of the tradition established by his Portuguese predecessor, Rodrigues. He expresses with clarity in a language not his own the essential points which characterize the Japanese literary tradition. He stresses their early success in the novel, the diary and the drama of the common man, in these antedating their European equivalents. He contrasts *The Tale of Genji* with *A la recherche du temps perdu*, and points out the different conceptions of time held by their authors. For the Lady Murasaki Shikibu, living in the Buddhist world, time is cyclical and unilinear; the novel occupies only a section of the infinite line of cosmic time. His confrontation of Prince Genji with Don Juan would surely have delighted Don Gregorio Marañón.

Dealing with European influences, Dr Martins Janeiro sees the compatibility of symbolism and the Japanese tradition. The Japanese equation of aesthetics with culture finds its counterpart in symbolism, which discovers ecstasy in "the pure aesthetic state which seems to obliterate distinctions of time and place, of self and not-self, of sorrow and joy". He finds in haiku that everything is alive, because the temporal is left out. He agrees with the superb novelist, Junichiro Tanizaki, in thinking that the major contribution of the West for the modern Japanese writer is "the liberation of love" (in itself as pregnant with meaning as a hundred haiku). Surveying the two worlds he reaches the profoundly true conviction (but for "Oriental", substitute "Japanese") that

> Oriental culture is aesthetic, conservative and unstirred by the curse of a ceaseless quest for the absolute; Western culture always tries to go beyond itself, is never satisfied, is essentially Promethean in its quest for a higher freedom and never gives up in its attempt to ravish the creative fire of the Gods.

Dr Martins Janeira's attitude is both Latin and Germanic: the "ceaseless quest" could be termed the acme of divine blessings, rather than a curse. Moreover, in general he may ignore the pervasive influence of what almost amounts to a dynasty of English poets in academic posts in Japan, from Laurence Binyon to William Empson, Ronald Bottrall, Ralph Hodgson, D. J. Enright and, most persuasive perhaps of all, Edmund Blunden.

By contrast to the fundamental issues raised by Dr Martins Janeira, Professor Keene's essays in *Landscapes and Portraits* give erudite pictures of Japanese landscapes and contain as well what for the majority of readers will be introductions to relatively unknown figures, such as the poet Matsunaga Teitoku or the eccentric monk Ikkyu. His delineation of three modern novelists is masterly.

In short these three works of scholarship, excellent in their several ways, illustrate the problems of interpretation of Japanese culture to the West; Dr Martins Janeira and Professor Keene deal with the specially difficult matter of translation as well. The generosity and humility of the Japanese in being willing to make the effort to assimilate and adapt what they find good in other civilizations emerge. The success of their adoption of T'ang Dynasty culture was followed by the tragedy of the Kirishitan experiment. The present time sees the spectacular assumption of Western achievements.

Yet there is—and always was—a certain reservation. The Japanese will make a splendid decorative pattern of what they see; they will extract the most from European influence, but they recoil instinctively from letting it change their innermost being. The position remains very much that of the Shogun Iyeyasu Tokugawa (1590-1615) who said in his Legacy, as quoted by Sir Charles Eliot:

> My body and the body of others being born in the Empire of the Gods, to accept unreceivedly the teachings of other countries such as Confucian, Buddhist or Taoist doctrine—and to apply one's whole and undivided attention to them, would be in short to desert one's own master and transfer one's loyalty to another. Is not this to forget the origins of one's being?

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TIMES PAST THE TIMES

T·L·S

70th Year 20 AUGUST 1971 No. 3,625

Commentary

It would be foolish to say that art or literature offers the only way to a better illumination of the Japanese mind, but they are essential if we are not to be swamped by much-cited figures of the rampant Japanese economy. Yet they can be misleading to the European who sees his own culture reflected in Japanese work. More than one article in this special issue of the *TLS* notes how Western influences swamped the literature—and everything else, including fashions in dress—in the late nineteenth century and to some extent in the first part of this century. Now a resurgent nationalism, or an awareness that imports from the West were ill-digested, have combined to point backwards to disregarded Japanese influences and to revive a pride in the literary past of the country.

In a country so ready to import not only fashions but ideas from the West, the problem of digestion or of grafting, if that is the real intent, is never far from the surface. There is a Japanese essence, says one reviewer in this issue; in 1971 the country remains remarkably Japanese, observes Professor Ivan Morris; however much they adopt or adapt or digest, almost all contributors agree, they recoil instinctively from letting it change their innermost being.

Fortunately, the rush of astonished admiration called forth by the Japanese economic transformation of the past two decades is matched by a steady flow of appreciation of Japan on the spot by a remarkable succession of British poets and novelists, invited to Japan as university lecturers so that the Japanese would be stimulated to a better knowledge of the English language and literature.

Aside from the untravelled great impresario of our introduction to Far Eastern culture, Arthur Waley, the list of those who have done their stint in Japanese universities reads like an anthology—Ralph Hodgson, Edmund Blunden, William Empson, Ronald Bottrall, G. S. Fraser, Francis King, James Kirkup, D. J. Enright, Anthony Thwaite. If they have not all consciously made themselves vehicles for a better understanding of Japan in the West, there has been continuous contact and mutual appreciation.

Such pioneers in the field would all agree that an effort is needed to get inside the Japanese mind. Ensconced in their own language, in their own islands, in their own history the Japanese have not, any more than the Chinese, acquired the habit of explaining themselves. Kenichi Yoshida's frank essay on the Japanese view of the West is unusual, offering more clues than one will usually find and it raises one of the right questions. It is Japan's rooted independence, he says, that makes it possible for her so freely to import. But do we, in looking at Japan much more fleetingly and much less seriously than the Japanese have looked at us, not risk buying the wrong exports? Is there not a danger that the cultural tourist will be offered a package deal, deliciously wrapped, of course, with neat little boxes of compartments marking off a Nō play, a flower arrangement, a tea ceremony, or a garland of haiku?

The Mishima event, so frankly analysed by Professor Donald Keene, certainly serves to smash any such fragile package. We too must enter into the thought processes of an evolving and in many ways still young country with as much zeal as the Japanese have done into the Western world which so rudely shocked them out of their isolation a century ago. In a Britain havering over EEC entry we may be struck by the parallels of an island close to the continent. Yet it can be seen that Japan's involvement with eastern Asia, beginning with the lasting influences borrowed from China in the T'ang dynasty, has been far less in the past 800 years than was Britain's intercourse with Europe.

In a sense, therefore, Japan's experience of the West has still to be adjusted to a more considered experience of her neighbours in the East. In his article Mr Yoshida reminds himself that he is an Oriental as well as a Japanese, but one is entitled to ask him and his countrymen whether in their present economic trajectory they have yet decided what they mean by this definition. What precisely are the cultural links that should be cherished if such a definition is to have any meaning?

At long last it may be that the phenomenon of Japan—and no less of China—will impose upon us in the West an understanding of these two allied civilizations as insistently as understanding was enforced on them by the gunboat diplomacy of a Western world that believed in progress and free trade in the nineteenth century. Perhaps what Japan most stands in need of today is a much better informed and more critical understanding in the outside world of those qualities that go to the making of the Japanese essence, that inspire their confidence in themselves, or even that drive, in an extreme case, a Mishima to undertake the ritual of *seppuku*. If the Japanese have now entered a phase of incurious though total acceptance of the Western world, as Mr Yoshida suggests, it is perhaps for us to take up the dialogue and give more life to the confrontation. In the process it might help the Japanese in resolving the acute problems they are now facing not merely in fusing their Western imports with their Japanese essence, but with the complex problem of their relations with China.

These are the larger questions evoked by some of the contributions to this special issue. None of them need necessarily obtrude in a better appreciation of Japanese novels and poetry or of the ways in which the Japanese aesthetic instinct manifests itself. The Japanese writer may have to wrestle with the cultural conflicts presented by his own past and a changing Western present, but he is as recognizably an individual, speaking the same language, enlivened by the same kind of experience, as his Western counterpart. Along with the Hondas and the Toyota saloons, the transistors and the washing machines, we may come to import more of the novels and the poetry, perhaps until they become as indistinguishable from the home-made artifact as Mr Yoshida argues much Western literature already is to the Japanese.

If we are to understand Japanese society and Japanese politics and the likely manifestations of a resurgent Japanese nationalism, then we must do in Japan what Mr Yoshida says the Japanese did in the West—"penetrate to the thought-processes which engendered those skills and institutions in order really to come to know them"—and in so doing, as he rightly says, "one cannot help but become identified with those thought-processes". Several contributors to this special issue refer to the tensions of Japanese intellectual evolution in their attempts to integrate or now, sometimes, to reject Western influences. It will do no harm if more intellectuals in the West can become aware of how these tensions have arisen.

* * *

The best patient for a literary psychoanalysis is, as we know, a dead one, and when the Twenty-seventh International Congress of Psychoanalysts met at the end of last month in Vienna it was our own William Wordsworth who got a vigorous working over. The theme of the Congress was Aggression and this was tackled tortuously enough as a force of evil both in individuals and on a world scale. But versifying too, in its own way, is an expense of libido and in his paper on "Wordsworth: A study of his creativity and its decline", Peter G. Thompson, of Toronto, traced the poet's love-affair with nature back to his feeling of helplessness at the death of his mother when he was seven years old. Nature, he could appreciate, would not let him down in this way.

Thereafter, in Dr Thompson's reading, Wordsworth had to pick his way between an idealized nature and a menacing reality, or between the woods and hills and the "beating breasts" of Annette Vallon in Orleans. When he came back to London in 1792 it may have been because he was disillusioned with the French Revolution or because, deep down, he saw in its savagery a reflection of his own aggression which had been repressed. Later, having been subtly demoralized by Dorothy's devotion and by his passionless marriage to Mary Hutchinson, Wordsworth grew pious and moralistic instead of creative. His lifelong struggle against alienation from nature had depended too much on the denial of his own destructive urges, and on the split between the tender and the sexual. A denial and a split for which, presumably, Wordsworthians ought to be very grateful.

* * *

Publishers and authors continue to debate on another page the niceties of the commerce between them, and whether galley-proofs are a now outdated civility or a necessary invitation to an author to change his commas or even his mind. What is very obviously at stake in this confrontation is the special relationship once believed to exist between those who write books and those who publish them. As the cost accountants set up shop in the front office, a good many authors are understandably concerned and dejected about the inevitable deterioration in their relations with publish[...] that the old courtesies [...] be scrapped unless they [...] shown to be profitable.

There is a clue to the [...] these courtesies in the [...] bulletin to be issued fr[...] trand Russell archives at [...] University (*Russell*, pub[...] terly by the University [...] Hamilton, Ontario. Air[...] tion £1 a year). Heading [...] recent acquisitions by the [...] a bundle of photostats of [...] changed between Russ[...] publishers, George Allen [...] mostly with Sir Stanley [...] self. They cover the [...] and there are, unbeliev[...] them, which works o[...] eighty-three letters a [...] from Bertrand Russell [...] brighter and more welco[...] ters from most other au[...] is a noble feat all the [...] coped with, on average, [...] week of them for more [...] years.

* * *

Nowhere has form [...] tent quite as brutally [...] syllogisms that were onc[...] bait for students of logic [...] ingly interchangeable se[...] examples they confect[...] their point that log[...] blatantly looking forwar[...] when they could d[...] altogether and replace [...] their own algebra, with [...] *if* or *then* to reassure the [...] that progress was still [...] tained from premise to [...] Verbal syllogisms ma[...] bait but it would be nice [...] are finally stacked away [...] were to amass an antho[...] and see whether a soci[...] could not be derived fr[...] invention or adoption o[...] examples must surely [...] about the logicians who [...]

Was there, in fact, an[...] as a purely formal sy[...] were carefree students [...] favourites of the "A[...] mortal/Socrates is a [...] fore . . ." kind actu[...] jected to a sadistic [...] from their tutors? [...] the syllogism can neve[...] nocent in this respect [...] awoken by a glance [...] *Introduction to Eleme[...] matical Logic*, which is [...] of a Russian primer [...] Aronovich Stolyar [...] Press, £2.80). In his [...] the author deplores the [...] of language in providi[...] structures to match logic [...] then shows what he mea[...] ing one good and one ba[...] The good one takes th[...] have met P. R. Popo[...] Popovich is a cosmo[...] quently, I have met a co[...] Hardly the sort of prop[...] would expect to find bei[...] without challenge from th[...] the problem the logicians [...] up to is whether the syll[...] be *exactly* the same if P. R. [...] had been brought back [...] the translator and a NAM[...] up in his stead.

The European Community

The importance of Professor Christopher Hawkes in the study of prehistory is beyond dispute. Fostered by his [...] at the British Museum and later at Oxford, the advance[...] state of the subject today owes much to his personal [...] efforts. A volume of essays by his friends and colleagues is a fitting tribute to a lifetime's work in archaeology. The contributors to **The European Community in Later Prehistory**, £7, include T. G. E. Powell, Stuart Piggott, John Boardman, M. A. Brown, N. K. Sandars, [...] Jope and A. M. Snodgrass. Their essays reflect [...] breadth of interest of Professor Hawkes himself [...] represent a valuable collection of material on the [...] pean community in this phase of world history.

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Exchange of realisms

THE CONVENTIONS OF JAPANESE ART



"The Evening Glow of the Lantern" by Suzuki Harunobu, a Chuban colour print of c1766 from the Gale catalogue.

J. HILLIER:
Catalogue of the Japanese Paintings and Prints in the Collection of Mr. and Mrs. Richard P. Gale
Two volumes. 567pp. Routledge and Kegan Paul for the Minneapolis Institute of Arts. £15.75 the set.

JACK HILLIER:
Suzuki Harunobu
239pp. Philadelphia Museum of Art. Distributed by Kegan Paul, Trench, Trubner. £10.50.

JOHN M. ROSENFIELD and SHUJIRO SHIMADA:
Traditions of Japanese Art
393pp. Fogg Art Museum: Harvard University Press. $25.

SOAME JENYNS:
Japanese Pottery
380pp. plus 120pp. of plates. Faber and Faber. £12.

MELVIN and BETTY JAHSS:
Inro and other miniature forms of Japanese Lacquer Art
488pp. Kegan Paul, Trench, Trubner. £13.50.

C'est au japonisme qu'on est redevable de l'éclosion, de moins en partie, de l'impressionnisme en Europe, et en France notamment, . . .

PIERRE SABATIER'S famous judgment, now seeming a last echo of the great enthusiasm itself rather than sober deduction, admittedly puts an extreme and disputable view. By Japonism he chiefly meant the Japanese wood-cut print. For the first time an oriental art had functioned with us as more than a decorative diversion. But a general conclusion on the seminal role of Japanese inspiration in a European revolution of taste was reached only late in the short history of Impressionism, mainly it appears as the joint product of the *esthétique Goncourt*, the Hugonesque geniality of Camille Pissarro, and the imaginative and immensely profitable activities of the dealer Bing.

Today of course we know better than to take anything of the East, least of all its art, at its face value, but then the approach was more spontaneous. A critic of the 1890s, if he took any interest at all, was apt to be seized with crusading ardour: Japan as an aesthetic liberator; now, as our latter-day Bings will testify, if a professional critic is pressed beyond bland approval he will too often decline to give an opinion altogether, alleging that he just does not know a thing about Eastern painting, meaning that he knows enough not to fall foul of the experts.

Pissarro's repeated exclamations betray the afterthought in the appeal to Japan: "These artists confirm my belief in our vision, . . ."; "I saw Monet at the Japanese exhibition. Damn it if this show doesn't justify us. There are grey sunsets that are the most striking instances of impressionism . . ."; "Hiroshige is a marvellous impressionist". And Edmond Goncourt compared the harmony of Japanese colour, *délicieusement mourante*, to the effect of paint brushes gently washing in clear water. For the elder Goncourt, who momentarily even entertained the idea of spending a year in Japan at the risk of leaving his bones there, the Orient was a release for the latent romanticism which some artists were disguising as preoccupation with form and objectivity.

His idealization of Japan is in a decidedly French tradition. He imagines the existence there of a civilization superior to the European, wrought by sensibilities more akin to his own, a society as fitted for the arts as Montesquieu's China was for just law and taxation; and Goncourt most clearly of his contemporaries takes an intellectual position, characteristically putting his propaganda in the form of a full biography of Hokusai and a catalogue of his paintings. He may join in the praise of the Japanese use of colour, but it is their grasp of form which is most sympathetic to him. Form, even if it is first conceived in planes of colour, is for him fundamental, the only reality in the terrible flux of existence, and the Japanese artists seemed to be uniquely gifted for seizing on these realities without trammel of convention. In the prints of Utamaro he sees almost photographic verisimilitude, and in short for him the essence of *japonisme* is realism. That this realism appeared to be mostly of the genre variety chimed with another bias of the time. Utamaro, while recognized as idealizing female poses and character, still remained *le peintre le plus naturiste*.

In all of this there is much paradox as today seems so obvious. The realism is the outcome of one of the strictest schematizing disciplines known in any sophisticated art. If the tones of a Hiroshige print recall those of the Japanese landscape, it is in a broad conventional way hovering on the edge of cloying artifice, with a grading and tempé owing more to the inking of the block than to the style of the artist in his original work. As a statement on light and nature, this is not to be compared with the English and Dutch landscapists. The bombshell which the Japanese print delivered to Paris was an autonomous freshness and bold juxtaposition of colour, achieved with the confidence of established tradition, which amazed and earned the envy of painters engaged in their own tentative and denounced experiments.

In Japan the print was beneath the notice of those who took art seriously, but, for all its originality in the quest for genre subjects and striking schemes that would simulate the diversions and humour of ordinary life, the print does not in the least discard or basically transform procedures deeply rooted in the Japanese aesthetic. One of those was the employment of colour to variegate and contrast surfaces, as a part of draughtsmanship, rather than to build form, so it had been from the earliest Chinese schools whose work gave the point of departure for Japanese style, and so it was still in the "Pictures of the Passing World", the *ukiyo-e*, which from the late seventeenth century constituted the latest and most inventive phase of the Popular School. No concept of the relation of colour to form, still less a theory of the spectrum or of the impact of light on objects, presided over the polychrome print, but only a miniaturist philosophy seeking to reproduce in small space the full decorative colour of large paintings, together with their perspective and interest of detail.

If Europe looked to Japan for realism, so did Japan to Europe. In the 1880s and 1890s Kobayashi Kiyochika was dismantling the enfeebled *ukiyo-e* tradition. Still employing the woodblock, he imitated all the effects of the European print, particularly of copperplate and lithograph, with perspective and shadow in the academic manner he had learnt from his teacher, the English painter Charles Wirgman. This was done in the interest of *realism* (modern bridges and factory scenes appealed to Kiyochika), and his activity as a westernizing intellectual now extending his interest seriously to art, treating the exotic no longer as mere decorative diversion, makes a close parallel with Shiba Kōkan, a prophet whose like message had fallen on less fertile ground a century earlier. Kōkan too had been thrilled by copper engraving, which he had learnt from a Dutch book. He called the Chinese and Japanese manner mere child's play and ridiculed its unreality and indifference to nature. He thought that the accuracy of Western drawing held great possibilities for science and education, for progress and well-being. He had learnt oil painting from a Japanese practitioner who had come to join other westernizing artists in Nagasaki in 1753. Kokan's maps and astronomical and zoological subjects are more successful than his landscapes. Although he even painted a few pictures in European style, for non-technical subjects he was on the whole more at ease in the Chinese manner, which as practised in Nagasaki wore the same anti-establishment air as did *ukiyo-e* itself.

Neither Kokan nor Kiyochika saw any incompatibility in the simultaneous practice of Eastern and Western style. Kiyochika studied under two Japanese artists of traditional principles, and it was probably the successful novelty of his prints in Western style that determined the direction of his work rather than a conviction of the need to reject Eastern methods for their intrinsic limitations. The habit thus established through the nineteenth century still persists. For costly Japanese themes, and particularly for landscape, the traditional style is all but obligatory, and around the Western style still hangs a whiff of the old defiance. little Japan bravely facing the industrial world which has pulled unfairly ahead. It has remained for the contemporary Chinese, not giving a rap for the foreigner, to demonstrate how unnecessary it may still be to discard old techniques and schemes for the sake of admitting the subjects of ideologized art and an industrializing society.

The greatest regular event in the artistic life of Tokyo is the annual exhibition of the Tokyo Art Society, something equivalent to our Royal Academy so far as concerns art in Western style. Here the array of canvases, scanned quickly, looks like the exhibits of a museum of modern painting in Europe, except perhaps for the unusually high level of technical execution. In spite of the interest taken in this exhibition and the huge attendances at loan exhibitions of European art, the attention paid to the recent Japanese artistic product in Western style is limited inside Japan and virtually non-existent outside, so that even painters in the past two generations of the stature of Koide Narashige, Umehara Ryūzaburō, and Fujita Tsuguji still do not get due recognition at home or abroad. The cult of Old Japan, the romance of the new rubbing shoulders with the old, which dominates the Western cultural approach to Japan, is hardly less potent in Japan itself. A Japanese is liable to meet with genuine disbelief any expression by a foreigner of interest in Western-style Japanese art.

A few years ago a request from Herbert Read for some articles on contemporary and recent Japanese painters in Western style, in which the treatment should be as biographical and factual as possible, produced a characteristic response. The long essay sent in by the Japanese professor of Western art history to whom the request was eventually passed spoke much of the distinctness of Japanese traditions and indeed mentioned two artists by name.

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but they were Michelangelo and Raphael. The simultaneous request for an article on modern painters who still affect the traditional style, which in Japan is decidedly stuffy if not, with some, beneath contempt, produced no reply at all from the eminent authority to whom it was addressed.

A remark made in a letter written in 1893 by Lafcadio Hearn, whose interest in the visual arts was desultory enough, to the effect that Japanese art meant more to Japan than she understood at that time, is in context in an age when other Japanese potentialities were much in European minds, and the role destined for Japan in East Asia by Western statesmen was also perhaps not yet clear to the Japanese. In the first decade of the present century a flood of articles, even illustrated serials wholly devoted to the subject, spread the romance of the Japanese cultural Janus. Its lingering backward look was eulogized as a kind of wisdom. The enthusiasm of the popular press rode a wave set in motion by the Japanese capture of Port Arthur.

All this seemed to be epitomized in the prints. There is no escaping the fact that in Europe and to a lesser degree in America it is these that are still best known and best liked. The example of foreigners is largely responsible for the admission of the prints into serious art-history in Japan, and in this field at least the Western collector certainly has had a lead over his Japanese rivals. Since scholarship now builds as much on the information supplied by the prints themselves as on historical and literary sources it follows that the catalogues of the great Western collections are essential to the study of the prints no less in Japan than with us. Before the Second World War Japanese dealers had begun to frequent Western sales of the prints and, after a pause of a decade or so, Japanese bids have begun to outstrip Western ones in the strenuous *apure-guerre*. Print artists now rank with the greatest. But the effect of the early neglect is still felt, and Japanese museums still must envy the pristine examples of prints and perhaps particularly of illustrated books which have escaped them. On the other hand, Japan suddenly found herself possessed of large quantities of original paintings by artists of print fame, the *nikuhitsu* (flesh-brush) works which had eluded or been overlooked by European collectors, and in Japan these are now an indispensable part of every general collection. To this capitulation foreigners had contributed, and the marriage of taste under the aegis of *ukiyo-e* has gone so far that Western art-historians still largely look even at Chinese painting through Japanese eyes.

In some recent lavish publications the print is still prominent. Jack Hillier, the most learned exponent of this subject since the partnership of Binyon and Sexton fifty years ago, catalogues the Richard P. Gale collection in two magnificent volumes illustrating 291 paintings and prints. This is one of the largest remaining in private hands, whose growth, the collector tells us in a preface, is now restricted by increased taxation and "creeping socialism". Mr Gale has concentrated on three phases. The earliest, from the last decade of the seventeenth through the first half of the eighteenth century, is represented by three outstanding *nikuhitsu* of yoshiwara beauties by the mysterious Kaigetsudō artists, and an even rarer type of painting of a courtesan strolling with attendants, which Mr Hillier dates before 1700, thus making it ancestral to the first school of *ukiyo-e* print artists.

In all these works all the elements of the popular style are present: the long sinuous lines which broaden the brush style out of all relation to the calligraphic inflexions of Chinese tradition; the dramatic and suggestive poses, and the richly patterned and formally drawn textiles, disregarding folds and relief, which betray the fashionplate requirements of the kimono makers. Harunobu, who dominated the print in Yedo in the 1760s, has interested Mr Gale as much as Kiyonaga, who succeeded to his influence in the 1780s. Utamaro has received less attention, though his "Awabi divers", one of the few prints by this artist which vie in quality with his illustrated books, is duly present.

The catalogue entries are each opposite a full-plate reproduction of the print or painting and give a very satisfactory amount of scholarly and museological information; but the necessity of supplying a more or less consecutive piece of reading opposite every picture—now apparently the only arrangement acceptable to American and America-orientated publication in this field—has its persistent faults. The history of the art is fragmented into almost as many pieces as there are illustrations. Inevitably there is repetition and some padding ("this contrasts with . . ."), but generally the literary exegesis is performed with Mr Hillier's accustomed fluency. At places the text may disappoint a specialist without educating the tiro by adumbrating problems without explaining their full import. A case in point is the work of the actor-print artist Sharaku, for whom a more critical examination of the state of attribution would have been in place. One should not expect in this book a repetition of the thorough account of Hokusai which the author has given elsewhere, but the large number of prints which the collection includes warrants something more than the slight introduction which prefaces the section.

Harunobu is well represented in the Gale collection and is the subject of the second work by Mr Hillier, the catalogue of the exhibition held in the Philadelphia Museum of Art to celebrate the bicentenary of his death. In this case a longish introduction enables the author to speak more conclusively on a number of problems which culminate in this artist. Taking advantage of the information collected by Waterhouse in his *Harunobu and his Age*, the account begins by placing in correct perspective the introduction of *nishiki-e* (embroidery picture) polychromy in the calendar prints published by Harunobu in 1765. It was a matter of adapting to new ends rather than original invention, for colour printing superior to that employed in *ukiyo-e* was known earlier in the century. But now began the perpetual quest for off-the-press freshness of colour which was to be the hallmark of the print.

In a formula quite peculiar to himself, Harunobu also distils the ideal of *ukiyo-e* women which still stirs occidentals with a sense of novel half-domestic sensuality. But Harunobu's "slender and gracious embodiment of youthful girlhood" in a "vision of the springtime of life and love" (Mr Hillier's phrases are strangely un-Japanese) is set apart from the more normal convention both by sentiment and design. While other women conform so much to type that one wonders if even Utamaro's celebrated new look was recognizable without the artist's signature, Harunobu's immature-looking girls are as distinct as the sage-greens and pinks of his palette. They are also indistinguishable in physiognomy and posture from his boys: if there is a covert appeal in that, it is one not usual in *ukiyo-e*. His insistence on real or play-acted domesticity reflects true ingenuous delicacy of feeling.

The effort Harunobu makes to give pictorial expression to fugitive and wistful sentiment seems almost to break the bounds of *ukiyo-e* altogether. The linear rhythms of the "willowy bodies and ineffectual wrists and hands", as Mr Hillier well observes, is not dictated by the momentary event depicted. The crux of the scheme is a frozen movement of limbs or drapery held fast in a cage of long continuous lines and contrasted most imaginatively with the lines of the setting. If Harunobu has a fault, it is a preoccupation with the contrivance of the background design. The catalogue brings some interesting comparisons in which the same figure subject is shown in different settings, of which one seems clearly inferior, and figure prints in varying stages of completeness. Mr Hillier accepts the version of a sentence in the slippery Kōkan's *Shumparo Hikki* which makes him the author of some prints bearing Harunobu's signature, but attention of this sort only witnesses to the reputation of the artist who was imitated.

The Powers collection, catalogued by J. M. Rosenfield and S. Shimada, is important for its paintings, Buddhist and secular, and its Buddhist sculpture of the Heian period. Some score of people cooperated in providing the annotation of the pieces, which removed from the catalogue entries and arranged historically would provide the best part of a very satisfactory history of Japanese art. As it is the texts are not likely to hold the attention of the historically minded, being mixed with banal description and appraisal of the items; falling between the purely museological and the condescendingly popular, ideal for desultory reading and the guide-lecturer. The section on Buddhist sculpture deserves very much an historical treatment, for it consists of the smaller images which reveal aspects of period style not always clearly seen in larger works. Mr Rosenfield has made a particular study of Heian art, and his comments on the sculpture are worth weighing minutely. He often speaks of a piece as *transitional* between one style and another (Nara to Early Heian, Late Heian to Kamakura), for example in the account of an exceptionally fine Amida of *c* 800. In such cases one would like to know more of the argument, which contradicts the principle of bodily substitution of one style for another which is often with justice invoked as the Japanese response to new inspiration from the continent of China.

In the paintings of the collection Bunsei and Shōkei Ten'yū are specially interesting. Both are of the fifteenth century, in which brush-style and landscape compositions so clearly betray the influence of the Chê school of China, and to ink paintings of the Tokugawa period. It is gratifying to see the work of Uragami Gyokudo and Shōkei Ten'yū recognized in the collection. The former was chiefly responsible for the revival of the Chinese style which took [...] around 1800. In exploiting the [...] tial of this style for lumino[...] atmospheric effect without the [...] cit representation of mist and [...] this school equals the achieve[...] China itself, and stands in [...] contrast to the decadent acade[...] of the contemporary painting [...] Continent.

Soame Jenyns's book on [...] pottery appears after long ges[...] It is a pendant to his [...] Japanese porcelain and a [...] more hazardous undertaking [...] he tells us in an entertaining [...] duction, "the appreciation [...] Japanese pottery does not [...] easily to a westerner". This [...] clusion is surely over-influen[...] deference to the connoisseurs [...] tea-masters, whose taste was [...] if not eccentric, as chancy a[...] confusing the aesthetic ima[...] with the reassurance of the [...] rustic, grainy, and ugly. Fe[...] fact is that much of modern [...] taste for contemporary [...] owing so much to the mo[...] headed by Bernard Leach in E[...] and Yanagi in Japan, is [...] on Korean-Japanese ta[...] and choice of texture, [...] and decoration, with only [...] greater leaning to wheel-[...] Consequently much th[...] illustrated here is approval [...] out demur by the Western [...] potter and his growing fo[...] Next to the print there is no [...] aesthetic bridge between Japa[...] the West.

Mr Jenyns goes deeply in[...] literary evidence for the histo[...] kilns, with which he is [...] acquainted than any previo[...] tern writer. The Yamashiro [...] particularly the Raku potte[...] consequently given exhausti[...] ment. This history builds on [...] ing documented pieces; in [...] of the potteries founded by K[...] brought to Japan in the wa[...] Hideyoshi, the account mus[...] follow field research. Althou[...] archaeological reading of k[...] is still elementary it is clear [...] direction that the chief hop[...] vance lies, for no amount o[...] emerging documentation of [...] the Raku masters, etc, ca[...] alter views on pieces now att[...] to them on evidence which al[...] hopeful and always inscrutable.

Mr Jenyns keeps closely [...] traditional categories, which are [...] longer altogether intelligible [...] means of classification. For ex[...] the differentiation of the Sa[...] Kilns appears to be insig[...] when it is not quite obscure [...] hesitates between the purp[...] giving a full account of Ja[...] connoisseurship and taste, w[...] evasive inwardness, and doi[...] tice to more objective stu[...] which so much of tradition [...] carded. In Japan very few [...] ceramic establishment, and [...] Jenyns shows the red flag [...] obviously fails to stomach the [...] too affected crudities of Shi[...] But the fascination of the tea-[...] paradoxical taste leads him on [...] ting aside the posturing and [...] religious ambitions of these p[...] there remains that in their [...] which our age is very prone [...] autonomy of the art object, [...] which the Japanese had [...] without metaphysics.

Mr and Mrs Jahss's manual [...] *inrō* (the small tiered object [...] which were originally supposed [...] hold medicine or confectionery [...] became girdle ornaments [...] samurai) is the most [...] treatment this subject has [...] Around the *inrō* is built an [...] of Japanese lacquer work [...] much of Japanese craft [...] the subjects of the decora[...] every kind are fully explained [...] the magnificent illustrations [...] near as colour reproduction [...] the real thing. In lacquer [...] are to other work what the [...] *surimono* are to the normal [...] tion; the technical accomplish[...] and virtuosity of design [...] above the average [...] The variety and [...] used in *inrō* decoration [...] tion. The accuracy [...] animals and objects [...] often almost frightening [...] sonal and intense [...] that has gone to [...]

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Oxford University Press

To the Editor

Writers' Lib

[...] Mr Shuckburgh, of Weidenfeld [...] Nicolson Ltd., says that "the increasing costs of printing, the increasing [...] of published titles (and hence [...] declining market for each title), and [...] rising overhead costs of publishers [...] created a dangerous inflation in [...] prices"; so dangerous that it [...] threatens the stability of the publishing trade" and "undermines the book-[...] buying habit" (August 13).

Could these "rising overhead costs [...] publishers" be connected with the [...] of charming publishers' representatives who patrol the corridors of every university, until it becomes difficult to conduct a seminar because of the thunder of their solicitations on the door? These book-inventors are for ever at it, trying to persuade graduates whose theses are still uncompleted to sign on the dotted line: persuading the [...] author to publish prematurely, and [...] persuading (with the help of advances which will help to pay for a family holiday) established authors to write yet one more unnecessary textbook, or dreaming up titles for him which he would never (unaided) have dreamt.

Or could they be connected with the endless stream of publishers' bumf, which in countless houses and offices goes straight from the letter-box to the wastepaper basket? (The "book-buying habit" as ten minutes' research would show—is not based on bumf, but on reviews, expectations, and the grapevine of opinion.)

It is interesting that an increasing number of people appear to get adequate salaries from the production and promotion of books, except the actual producers of the words inside them. In academic and educational fields, the publishing industry is increasingly operating on the basis of a concealed subsidy from the institutions which actually pay the salaries of the authors.

Mr Shuckburgh comments that publishers can save expense on the "expendable luxury" of galley proofs, because the author can get his typescript "retyped more than once". Is there not an underlying assumption here that universities, etc, will allow hard-pressed departmental secretaries to spend many hours in typing their professors' scripts, thus relieving the publisher of a cost which was once an unquestioned part of his job?

It is suggested that the busy competitive promotional activities of publishers are threatening their own trade, bringing a declining market for authors, and undermining book-buying. [...] when a book comes along which hundreds of readers on the grapevine have been eagerly awaiting, like Keith Thomas's *Religion and the Decline of Magic*, it is priced at £8, and, to judge by one experience, hard to obtain. When the review editor of a scholarly journal, *Midland History*, asked for a review copy, he was at first refused; and then, after more than one request and the intervention of the author, was told it was out of print.

The methods to which Mr Shuckburgh calls attention are, of course, threatening not only the "trade" but the integrity of authorship. Books which are worth reading come, usually, after due delay and revision, and from the conception of the authors themselves; they are not invented by a representative or editor, however charming. Would Mr Shuckburgh's remedy be more and more takeovers, until a few Anglo-American firms can establish a cartel and restrict production and raise prices? The answer to this will have to be writer-producer co-ops. Meanwhile authors could help by writing more slowly, selecting their publishers more carefully, and by refusing to be made captive by the flash of a cheque-book with a convenient advance.

E. P. THOMPSON.

[...] Lansdowne Crescent, Leamington [...] Warwickshire.

Sir,—I'm very glad Mr Gittings [...] 13) demolished Mr Plant [...] 6), which I was too lazy to do [...] I *have* had galleys from [...] Books, but more usually [...] finished product has simply [...] fresh misprints and all. [...] if the hardback is out [...] and remains so, one has lost [...] chance of giving the world one's [...] Misplaced self-regard in most [...] no doubt, but just another [...] of declining literary standards. [...] expense, one's experience is, [...] with page-proofs errors often [...] that can only be corrected or [...] through the exercise of [...] on the part of author, publisher and printer, involving cogitation [...] correspondence. Such wasted effort seems not to have been allowed for in the anti-galleys letters.

It so happens I've just been re-reading *Lions and Shadows*. It tells how in January, 1928, Jonathan Cape offered to publish Mr Isherwood's first novel *All the Conspirators*. "Would May be too late?" Cape politely asked. The book duly appeared in May - - [1928]. Can it be that the increased and increasing costs publishers moan about are related to their and their printers' increased and increasing inefficiency?

ROY FULLER.

37 Langton Way, London, SE3.

Sir,—May I, as a book printer, add some comments on the subject of galley proofs?

For economic operation, the composing department of a printing works needs to operate on flow principles, just as much as the pressroom, or for that matter the assembly line of a motor car factory. And yet no author would ask to see his sheets before they are run on, or his motor car before it is upholstered. It follows that interruptions in the process, if we are to set type economically, must be kept to the minimum, and if a stage of proof can be dropped, advantages must accrue.

Julian Symons glosses over the important savings in time and cost which arise from the avoidance of double handling, but I can assure him that, rather than increasing profits, these savings are passed on by the printer to the publisher, and are reflected by him in lower published prices. Book prices in this country compare so favourably with the United States, where the market is much greater, that I hardly think Mr Symons's reference to American practice strengthens his argument.

Finally, may I endorse Rayner Unwin's plea that it is the manuscript that we should all concentrate our efforts on, not the proofs. "Scrupulous writing and meticulous revision", which none of us want to inhibit, cost very little at this stage. But thereafter the process which is set in motion by the keyboard operator becomes, every year, more sophisticated and therefore difficult and expensive to interrupt or change.

JOHN F. ALDEN.

Alden and Mowbray Ltd, The Alden Press, Osney Mead, Oxford OX2 0EF.

Quarrelling with Technology

Sir,—I find it hard to understand the venom of your reviewer's onslaught (August 13) on Dr Schon's book, *Beyond the Stable State*, unless he brought to it (as I did) a load of misunderstanding bred of the Reith lectures and did not dispel these (as I did) by reading this, to my mind, much more persuasive essay.

"For everything", writes your reviewer, "there is, he [Dr Schon] claims . . . a technological fix." But what Dr Schon actually writes (page 230) is: "Scarcely anyone claims that systems analysis is now able to solve a problem of public policy." This should not earn him the epithet of "Mr Fixit".

Systems analysis is not a technology; it is a way of thinking about complex situations. In so far as it relies on technology, it is on the new technologies of information, which it invokes to counter the ills flowing from the old technologies of energy. Your reviewer does not distinguish between these two types of technology or between systems analysis and the technology it sometimes uses. He thus arrives at the surprising conclusion that a method of analysis cannot and should not be ethically neutral.

A method of analysis is none the worse for being applicable to any complex human situation which raises what we regard as a problem. Nor would anyone guess from your review that Dr Schon advocates this method explicitly as an alternative to the method of problem solving commonly associated with technology.

Much more surprising is the implication that Dr Schon himself is ethically neutral. He is concerned with personal integrity and social cohesion, two values gravely threatened in the world which the technologists of energy have made. Integrity and cohesion (he says) are functions of the system of concepts and values which we share and by which we live. Our usual ways of preserving these (he shows) are inadequate to our current needs. The method he advocates can (he suggests) help us.

That is what his book is about. It can be criticized but it should not be travestied; nor should its expressed intention be ignored.

GEOFFREY VICKERS.

Little Mead, Goring-on-Thames, Reading RG8 9BD.

Sir,—It is difficult to believe that your article could have been written by a scientist. On the other hand it is difficult to imagine who else would use a philosophical idiom that was old-fashioned three centuries ago. The writer complains throughout the atrociously written piece (he could learn a lot from the succinctness of television commercials) that no one has answered the question, "What is technology for?".

About three centuries ago philosophers discovered that the question, "What is life for?", was an entirely circular question since if you wanted to have a purpose for life you simply created one with your belief and not your slide-rule. And if you did not want to have such a purpose you destroyed any belief with your ennui. It was very explicitly stated in *Technology Today* that the purpose of technology was to create opportunity. This is not such a difficult concept as to be obscure. I suspect it may not have been obscure enough to be satisfactory. Architecture creates opportunity by enlarging a mud hut but does not thereby create value unless we choose to regard a Baroque palace as spiritually superior to a mud hut. In the same way technology enlarges the world of human choice. If the writer of your piece feels that the creation of opportunity is inhumane since it imposes an intolerable burden on those who have to reject the opportunity then he has the answer to his other question, "Can technology be humane?". Nevertheless both these questions are completely futile in a system which creates its own values (as Goedel showed). The only value which is not created within the system is the existence of the system itself—in other words man's survival. Thus the only valid question is "Can technology be dangerous?". That is a very real question and has very real answers. Some of the answers are discussed in my contribution to *Technology Today*. To stray off this central point is to swim in old-fashioned philosophical whirlpools with giddying but unhelpful results, as your writer shows.

EDWARD DE BONO.

41 North Road, Whittlesford, Cambridge.

Sir,—I hope I am entitled to some sort of reply to your review of *Technology Today* (August 13). Your reviewer was right about one thing. I *do* see an important distinction between value judgments, on the one hand, and the effective use of knowledge, on the other. Call the former "ethics" and the latter "technology", if you like. I distinguish them because you generally find widespread agreement in the latter area, not so in the former. Hawks and doves were divided on the defoliation of the Vietnamese hill-sides with napalm; there is, by contrast, little disagreement with the statement that the DNA molecule has a double helical structure.

He is wrong, however, when he says I think they should not combine. He is more wrong if he does not see that the combinations are multifarious. First, you can link a good technology with either good ethics or bad ethics. If technology is like the legs we use to walk on, you can either help a blind lady across the street, or kick a drunken tramp. Secondly, you can ally the best of intentions with either effective or ineffective techniques. If you trip over your feet while helping the blind lady, you'll both go under a bus. If *Technology Today* really discussed the second kind of combination, then your reviewer fails at the very outset by confusing it with the first—which is what the present social debate is about.

Following up that confusion, he succeeds in lowering the tone of the discussion by personal abuse and logical non-sequiturs. Neither the fact that Donald Schon was caricatured in *Private Eye* nor Mr de Bono's photographic appearance ("saturnine features out of which peered remarkably soulful eyes") is any indication of the quality of either man's thought. Nor can the usefulness of the Robbins Report be gauged by the mismanagement of the LSE student unrest (was Robbins, personally, responsible for that?).

If such is what constitutes a critical review, it deserves the reply that this middle-aged academic manqué should have had one glass of port fewer before displaying his unfitness for the task, and that happily the species will become extinct.

COLIN LEICESTER.

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Penguin European Poets

Sir,—Some of us who read a lot of European poetry in the original—and not only in English translation—will be unconvinced by your reviewer's "unity of language" theory (August 6). That there is an informed twentieth-century consciousness underlying all important contemporary writing as a common denominator is, of course, too obvious to require stating. But before any far-reaching generalizations are made on the strength of the Penguin Modern European Poets series a number of points should be borne in mind: (1) any publisher's choice of poet (by Penguin, Cape, Rapp or whoever) will inevitably, either deliberately or unconsciously, be coloured by the taste of the series editor; (2) there is such a thing as a "house style" in translation—in the sense, at least, that Penguin (I happen to think: rightly) prefer a cool, detached, almost astringent language in a translator, where other publishers might favour a somewhat more "poetical" manner; (3) since the translator's aim must be the production of a good English poem, his own choice will be governed, again either deliberately or unconsciously, by the translatability of a poem. Certainly in the *Three Czech Poets* volume in the Penguin series, I have frequently chosen, from among equally typical or representative originals, those which I have thought would go best into English. Each of the above factors would tend to operate in the direction of a seeming similarity of language in any particular publisher's list of translated poetry; cumulatively they could be strong enough to distort the picture.

As for Octavio Paz's suggestion with which your reviewer appears to agree that the unity of European literature is greater today than in the Middle Ages or the last century, such unquantifiable judgments must, of course, always rest on personal impressions. But, having just reread half-a-dozen of the Penguin Modern European Poets I should have said that the variety of voices in Europe let alone "from Moscow to San Francisco, from Santiago de Chile to Sydney" was a good deal greater today than, for instance, in the age of romanticism.

EWALD OSERS.

33 Reades Lane, Sonning Common, Reading.

Psilosophy

Sir,—The interesting front-page article on the young Coleridge in your issue of August 6 quotes Chapter X of the *Biographia Literaria* as speaking of "French psilosophy", followed by a questioning "(?)" suggesting a mistake either of the author or of the printer. Actually the word "psilosophy" is a deliberate pejorative which Coleridge had already introduced in Chapter III of the same book, with some explanation: "I was decried as a bigot by the proselytes of the French Phi- (or to speak more truly, Psi-) losophy" (Shawcross ed., I, 49, footnote). Coleridge had noted it still earlier, in 1807, in his *Notebooks*, giving a Latin sentence with no reference to any author: "Pseudo-philosophus quidem, vel ut accurate loquar Ψιλόσοφος/Psilosophia Gallica" (II, text, N. 3121). It may be his own coinage or a quotation from some book, unidentified by Miss Coburn. Again in the same year: "A Psilosopher, i.e. a nominal Philosopher without Imagination" etc (N. 3158).

The word obviously refers to the Greek Ψιλός, "bare". Coleridge was brought up on the classics and expected his readers to have the same training.

G. N. GIORDANO ORSINI.

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D. H. Lawrence

Sir,—Somewhat surprisingly there still seems no definitive statement in any of the numerous books about Lawrence about his performance in two important public examinations: The 1904 King's Scholarship and the 1908 Teachers' Certificate. Harry Moore in *The Intelligent Heart* claims that in the King's Scholarship Examination Lawrence was first in England and Wales, a statement which is allowed to stand in Nehls's composite biography, where it is made by J. E. Hobbs. Jessie Chambers in her memoir, however, says not that Lawrence was top but that he was placed in the First Division of the First Class. Jessie Chambers is in fact right, but she does not indicate that this, though a fine achievement, was less outstanding than it might appear. Though a successful candidate in the King's Scholarship Examination could obtain one of fifteen grades—for there were three classes, each of which was divided into five distinct categories—there were in 1904 thirty-seven men (including Lawrence himself) and nineteen women who obtained the highest possible grade. As the names were arranged in alphabetic order in each category, we have no means of knowing how Lawrence's performance compared with that of the other fifty-five top ranking candidates. (Board of Education: *King's Scholarship Examination December 1904: List of Successful Candidates*, HMSO 1905, pp 3, 34.)

Still greater confusion prevails over Lawrence's results in the Teachers' Certificate. Moore does not give them at all but merely cites the grades which must have been given by the college itself at the end of his course. Jessie Chambers, however, states that Lawrence obtained six distinctions: Education, French, Botany, History, Geography, and Mathematics. Only in the recently published letters to Louie Burrows is Lawrence's correct result given by Lawrence himself: "I have distinction in French, Botany, Maths and History and Geography" (*Lawrence in Love*). J. T. Boulton in his note on this passage, however, merely records Jessie Chambers's claim that Lawrence had a distinction in Education, and though elsewhere in the relevant letter Lawrence says, "I did not see anyone with four", the confusion over the number of distinctions he obtained is not editorially cleared up.

When Lawrence sat the Certificate Examination it was possible to obtain a maximum of seven distinctions: in the Principles and Practice of Teaching; in English Language, Literature and Composition; in Elementary Mathematics; in History and Geography; in the Theory of Music and Singing; and in two optional subjects, which in Lawrence's case were French and Botany. The official list shows quite clearly that Lawrence had four distinctions: Mathematics, History and Geography (the combination of these as one subject has led to understandable confusion), French, and Botany. Interestingly enough it was Louie Burrows who obtained the distinction in Education. (Board of Education: *List of Training College Students who completed their periods of Training on 31st July, 1908, and are qualified by Examination for Recognition as Certificated Teachers, 1908*. HMSO 1909, pp 5, 41, 113.)

MALCOLM PITTOCK.

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'Die Elite'

Sir,—Having read your review of Franz Tuhmann's *Die Elite* (July 23) we would like to inform you that the dedication in our edition was omitted in error, and this was not at all intended as a kind of censorship. We have already asked Mr Tuhmann to excuse this regrettable error, and the missing page has been added to all copies available.

GERD HAFFMANS.

Diogenes Verlag, [illegible] 8032 Zurich.

An Italian in Japan

The Japanese, according to Fosco Maraini, know very little about Italy and it is perhaps curious that unarguably the best account of the Japanese should have been written by an Italian*. Mr. Maraini's work deals with Japan until 1954, and he has left it intact. Inevitably this leads to confusions. Today for instance the Japanese produce more cars than anyone except the Americans. In 1954 they made only 14,472 cars and exported one. But if aspects of the book date, the essentials remain accurate. Its assessment of the national psyche is definitive from cherry blossom to kamikaze, hara kiri to the languid bliss of the Japanese bath.

Perhaps its most extraordinary feature is the marriage of the bald statistical text book material with the colourful personal sometimes idiosyncratic observations of a man who has lived there and absorbed and accepted the way of life.

To describe it as a standard work implies an aridity which it lacks, yet it is probably premature to describe it as a classic.

Just required reading for the Japanophile.

Taurus

*Meeting with Japan, £3.50, Hutchinson

Black talks to White

MARGARET MEAD and JAMES BALDWIN:
A Rap on Race
256pp. Michael Joseph. £2.20.

Margaret Mead and James Baldwin met for the first time on the evening of August 25th, 1970. They spent approximately one hour getting acquainted. On the following evening they sat down to discuss race and society. Their discussion was resumed the next morning and again that night. . . . It was tape-recorded and this book, *A Rap on Race*, is the transcript from those tapes.

Well, let us hope too many publishers do not get this idea or we shall have books without end. But, if that does happen, everything will depend upon the moral and intellectual character of the participants. It is this which really justifies the present volume, for Margaret Mead and James Baldwin are no ordinary people. Nor are they merely Professor White and Mr Black.

Professor Mead is a great figure in anthropology and, if one has doubts about the conclusions which she draws from her studies in New Guinea and Samoa, it is mainly because she has let her humanism get the better of her and tried to paint a picture of man, and, of course, of woman, which suggests that the human character is infinitely malleable, and, therefore, infinitely perfectible. Moreover, if there is one cause to which she has devoted her life, it is that of showing that the customs of White Middle-Class America have no absolute validity about them and that it is for us in our generation to make and remake our mores so that they are fit for human beings to live by.

Mr Baldwin is, of course, no more a typical Black American than Margaret Mead is a typical White one. He happens to be one of the world's finest novelists, tensely alert to a variety of human experience, far transcending that which occurs in racial encounters. He is at home in Paris, in Istanbul, in Tel Aviv and Cairo, and capable of seeing from the inside all the nuances of human hate and hypocrisy, as well as, sometimes, of love. Yet Mr Baldwin is also an American, and a Black American. By virtue of the first of these facts he takes responsibility for what is happening among his, the American, people. By virtue of the second he knows what it is to see man's spirit broken and his character destroyed by racial oppression. If he has doubts about his great fellow-American, Martin Luther King, it is not because King's aims were not his own, but because that awful Good Friday of 1968 showed clearly that the character of American society was such that men of his kind had to be destroyed.

Professor Mead stands out from the average American in being an unashamed liberal humanist, and she stands out from the average liberal humanist by having learnt from an early age that "if you incorporate someone else's lower status as an element in who you are, then you're really trapped". Mr Baldwin stands out from the average American Black, because he is a radical intellectual, but stands out also from radical intellectuals by the fact that his radicalism burns in and into the individual characters of his novels as it does in and into his own being.

Their conversation then offers no solutions, no comfort, no ending to the sufferings of what men experience in race relations in America and in the world at large. It is an all too ill-prepared encounter between two individuals, who share something between shame and suffering, and who have the wit to listen to each other, and to seize upon and build upon new ideas as they come up. Such a conversation is maddening at times, but it takes us along behind it to places to which we would not otherwise go. One cannot hope to summarize it here or say in simple terms what it is about. One can really only say that it is an argument of quality which, even when the discussants bewilderedly misunderstand each other, shows us something central about the world we all live in.

Naturally Professor Mead who represents us Whites, albeit not as a typical White herself, is morally on the defensive. She claims that though the racial superiority destroys the superior as well as the inferior, she had the "felicity" of being a White who was not brought up to hate. She therefore probes and probes at actual experiences and encounters, between herself and the Arapesh and the Mundugamor, between White American and Black, and between White American and the hint of Negro blackness which she saw occasionally in New Guinea, as well as between European culture and the way in which in variant forms it has become the culture of the Americas' non-White people. She wants to know the source of prejudice, which she sees as going far back in history, and she wants to find a way forward which is not stained with the guilt of history.

At almost every point Mr Baldwin finds himself at odds with her. What he is concerned with is not the guilt of the past, but its acceptance as part of the here-and-now in our history. This is what has been left to us to live with and we must take it and make of it what we can. But a history like the history which Europe's conquerors and slave-masters made is not going to lead to a beautiful world or in any way an easy one to live in. In an obvious geographical sense Mr Baldwin doesn't live in it himself, for he, the intellectual, is most at home in Paris. Yet he cannot escape what being an American means. Above all he feels that he has to understand his American history. As he says, "A kid can't look back over twenty adult years, and to the extent that he doesn't have any past, he's trapped in it"; and then, "I mean to use the past to create the present. I really don't have any interest in accusing anybody alive of anything. For that matter I'm more terrified of black cops than of white cops."

But the not so far back past was ten days after Martin Luther King gave his "I have a dream" speech, and then Mr Baldwin's telephone rang one morning, and a Core worker told him, "that four black girls had been bombed into eternity in a Sunday School in Birmingham". It is the apprehension of that past which must dictate the future. It isn't going to be as easy a future as either Martin Luther King or Margaret Mead might have supposed.

Workers' watchdog

ANTONY ALCOCK:
History of the International Labour Organisation
384pp. Macmillan. £5.

The International Labour Organisation, as a relict of the League of Nations, occupies a privileged position among United Nations Specialized Agencies. But it has had—and still has—a hard row to hoe. There is at the moment, for instance, the disaffection of the United States Congress, and refusal of money, because of the Director-General's appointment of a Soviet national to a senior post.

If in the interwar period the ILO's prestige steadily increased and, by virtue of its acknowledged competence, it escaped the opprobrium incurred by the League itself, this was largely due to the excellent pioneer work of men like Arthur Fontaine and George Barnes, together with its first Director-General, Albert Thomas and his deputy and successor, Harold Butler—ably seconded by a group of British senior civil servants who had a real concern for the, so to speak, internationalizing of social justice. (None of the other national delegations to the 1919 Peace Conference, we are told, had prepared proposals in such detail as the British.)

Antony Alcock has done a prodigious—some might say a disproportionate—amount of research into those early years, when the Organisation laboured under the handicap of the absence of the United States, and very soon there were the problems presented by the Soviet Union on the one hand, and by Fascist Italy on the other. There was also the important question whether the mandate of "industrial organization" embraced agriculture—a point disputed by the French: eventually the question was answered in the affirmative by an advisory opinion of the Permanent Court of International Justice. But the equivalent term, it was be *professionnel*. Then shock of the Depression doxically, in the end wor advantage of the Organ least by bringing together States and the ILO. The to 1933 saw increasing by the United States in the tion's activities, and in dent Roosevelt and lieutenant, Frances Peri able to proceed to actu States membership.

How valuable this link showed itself during the World War. The main ILO staff was established real, but a Conference in New York paved the crucial meeting in Phila 1944 which, besides the restating essential aims, on the American also prepared the review of the constitu fit the ILO into the new of international institu was being set up. After hour produced the man (American) Director, Morse, elected in 1948 Organisation resumed march. Now it was a avoiding, or at any rate duplication of effort organizations operating field, first Unrra, then mic and Social Council Nations, FAO and ticularly its offshoot satisfactory modus eventually achieved.

Mr Alcock is an searcher: he makes adorn the tale, and the easy reading. But the ning preoccupations human rights, technical apartheid, forced labour competently if somewhat set out in this work bution to the history porary international

Surface pit-prop

ROLFE C. TOMLINSON (Editor):
OR Comes of Age
217pp. Tavistock. £2.90.

Operational Research is still sufficiently novel as a scientific tool of management for the outsider to have difficulty in grasping what exactly it is intended to do. Sometimes it may seem that extensive studies, complicated mathematical formulas, elaborate models, computer programmes, and many highly qualified man-hours are being used to establish the obvious. The authors of *OR Comes of Age* indeed confess that when the OR branch of the National Coal Board was established in 1948, before OR was a profession, "there was no shame to be found in solving a problem by simple common sense if that would suffice". But clearly the elaborate techniques are justified if they produce results not otherwise obtainable and this they equally clearly do.

The book is a review of the work of the branch from its formation (as the Field Investigation Group) until 1969. Operation Research was created in 1937 to undertake research into the use of radar. It spread throughout the armed services during the Second World War and after the war into industry, where the coal board built up one of the early units. The unit is now probably the biggest in the country, employing more than eighty scientists.

But the application of OR has in the meantime spread over the world. There are OR chairs at universities and more than 100 national operational research societies. But there is still no generally acceptable description of what it is. "This does not matter in the least", says Lord Robens in a foreword, "so long as operational research, whatever it is, is doing a useful job."

Broadly it works out the best way of doing things—driving underroadways or communicating underground, deciding where working is suitable, how be invested in certain ment, how work at the be better designed and The unit went on from problems to apply its marketing, planning, recently man management.

The unit has been in a constant state of self-cri analysis and change, so is likely to be of interest progressive management where but, perhaps even operational research

Playing with each other

ERVING GOFFMAN:
Strategic Interaction
145pp. Oxford: Blackwell. £2 (paperback, 90p).

The subject of "strategic interaction", familiar to readers of Confucius, Castiglione, Machiavelli, and Stephen Potter, has recently been transferred to the domain of experimental psychology. Erving Goffman defines it as "the calculative games-like aspects of mutual dealings". Do not be put off by his style. He writes like a clever elephant who has not yet learnt how best to hold the pen in his trunk and he uses plenty of that jargon which can turn the sociology of torture into the torture of sociology; yet he has interesting and entertaining things to tell.

The first and longest of the two essays in the book, "Expression Games", is "an analysis of Doubts at Play". That sounds very like Potter; but the examples are not taken from the golf-course and the cricket field. Most of them come from "the popular literature on intelligence and espionage". It doesn't seem to matter much how far they are authenticated. This is indubitably an area in which to study "capacity to acquire, reveal and conceal information".

The situations vary in complexity. A simple one in commercial intelligence is that of the buyers at fashion shows who never clap the dresses they are going to buy themselves. This is even simpler than the single illustration Dr. Goffman cites from the animal world, of the confusion-chorus which the Bush-tits pipe up so that the hawk cannot locate any one of them individually. The heavy complications set in when agents (be careful to distinguish between agent and actor and nuncio because "a party can use an individual as a player, pawn, token and informant") have been operating for some time. The relations between Tom, a double-agent who has "turned" (presumably in allegiance only, not sex-preference), and his two masters, Dick and Mary, become utterly bewildering. Their elucidation calls for Boolean algebra. Compared with this infernal triangle, the existentialist psychiatrist's non-dialogue between the two schizophrenics, one of whom is under the delusion that he is a crab disguised as a stone and the other that he is a stone disguised as a crab, is clarity itself.

Simpler perhaps are some of the uncovering moves and their counters in the field of domestic espionage. Thus, when parents learn to detect from the warmth of the top of the television set that the children have only just switched off, the countermove is to cool it down with a bowl of ice cubes. In all forms of expression games Russian citizens have an unfair advantage. The long years of Stalin's terror taught them how important it was to conceal their feelings. Hence, according to Margaret Mead, the popularity of pipe smoking in the Soviet Union. Not only does it interpose a screen to veil the eyes, those windows of the soul, but it also distorts the features, especially if the pipe is a real jawbreaker like Stalin's own.

In wartime, however, Dr Goffman retains that touching foreigner's faith in the superiority of British military intelligence, due to our "bizarre flair for deceit". He cites one incredibly tortuous method entailing the sacrifice of countless brave but duped agents, which, so he has been told, was used to give the Germans false information about D-Day.

In occupied France that chronic liar, the Cretan, favourite of logicians, had his counterpart in a monk used by the Americans as a rumour-spreader; he was difficult to brief since he was under a vow to speak only the truth. Of unconscious truth-telling, with which perhaps fortunately Dr Goffman does not deal, the paradigm, of course, is that celebrated German spy who was landed by submarine on the coast of Scotland and asked at Inverness station for a ticket "nach London, bitte".

"Strategic Interaction" is merely the name for a rather broader class than "Expression Games". It is full of possibilities. Complications here include divided loyalties in diplomacy, and Harold Nicolson is quoted as citing ten in one small embassy alone. Simple examples are the Cuban missile crisis and a pistol duel; but the predicaments of a homely hypothetical American adventurer, Harry, faced with natural as well as human enemies, soon become grotesquely involved. Two important if self-evident conclusions which emerge, at last, are that verbal information often isn't missed, and that in commercial espionage you should try to plant your spy as near to the top of the hierarchy as possible.

Alterations

T. B. BOTTOMORE:
Sociology
354pp. Allen and Unwin (paperback, £1.60).

Professor Bottomore's first published in 1963, cribed in the *TLS* as authority and mature (February 15, 1963). been updated, the first gely rewritten, the India in the first edition cover other developing and a completely "Force in Social Life tions on "War" and and Counter-Revolution than 224 new reference books alone, a for the inquiring teristic dictum: on modern society scope and profound *Feudal Society* cautious welcome wards a more "A sociology existing society neither should an assumed

Why read Japanese literature?

BY IVAN MORRIS

日本文学

Scanning the serried shelves in libraries and bookshops, one sometimes imagines that world must already be sinking under the weight of its; and each week new volumes the hundred are added to the ulation of the centuries. As enthusiasts we assume that ally we shall read everything; but sooner or later, especially as we realize the importance re-reading and re-experiencing books, it becomes obvious even if our life expectancy were ed, we should not have time for than a small fraction of what worthwhile in our own tradition, one for the literatures of India, and other distant cultures. sobering thought gives point to question: Why read Japanese ure? Owing to the great quantity of translation since the war, who attach importance to s are now generally aware that has a rich, varied, and contin literary tradition. But, faced the desperate limitation of they will often hesitate to into the literature of a country seems so alien and peripheral. he has not had a chance to read the and Mauriac properly, why on Chikamatsu Monzaemon Natsume Sōseki?

the least important, though perhaps the most common, reason is osity about the manners, cus, and psychology of a supedly inscrutable people living in remote corner of the world. And ed modern Japanese novels can vide valuable insights into the ves and thinking of the people. ere could be no more pleasant revealing introduction to the world of the tea ceremony Yasunari Kawabata's *Thousand Cranes*; in *The Makioka Sisters* Junichirō Tanizaki provides vivid and authentic picture of at it was like to be part of a dle-class, provincial family in 1930s; and *The Temple of the Golden Pavilion* by Yukio Mishima s us the feel of actual life in a temple better than any treatise Buddhism.

Though modern novels are the possible introduction for one who intends to visit Japan wants more than a surface view the country, more information is iously not the purpose of Japan (or of any other) literature. I would stress above all is combination of distinctive aneseness" with emotional ibility. The idea that Japanese "all comes from China" is but sturdy, and together with its younger cousin, "Japanese has all become completely ized", it is still accepted by who should know better. In Japanese culture is probably a deal less derivative than Eng; and, in spite of a hundred of relentless Western influ Japan in 1971 remains in ways remarkably Japanese. h certain types of writing deliberately and openly based eign models, the great major the works are uniquely Japan and they include some of the impressive writing in world ure. Here there is space for few scattered examples and ents.

the 1920s Nō theatre and ave become widely known in st; the importance of Nō for ork of Yeats, Pound, and is clearly established, and in years many young writers, y in America, have been influenced by Japanese and drama. I shall concen owever, on prose fiction and ures. A supreme instance of originality is *The Tale of* which was written by a in the eleventh century and erally recognized as the first psychological novel. firmly rooted in the Heian that produced it, Murasaki novel has an immediate erwhelming appeal for any reader who cares about the literature. This is partly Murasaki is less concerned plot and action, which are whole perfunctory, than with ure of her characters and the that make them behave as they do. "It is", as Donald Keene has observed,

a modern novel in that it is introspective. The characters are not simply good or bad, young or old, but complex people torn by doubts and uncertainties. Grief arises not because of the machinations of villains or the spite of malevolent demons but as a necessary part of the human condition.

The Tale of Genji is one of the longest novels in the world and, because of its huge cast of characters and the large span of time that it covers, it may at first appear somewhat disjointed. In fact it is constructed with the greatest care and skill as a series of interlocking short novels connected by the charismatic figure of the hero, Prince Genji, whose character inspires the entire work though often he is physically absent. In the last part of the book (in my opinion by far the most effective) Genji has disappeared entirely from the scene, yet his nature is subtly reflected in the two main characters who succeed him, Prince Niou (his grandson) and Kaoru, a strange neurotic young man who probably qualifies as the first anti-hero in world literature. Whereas Genji is an idealized, almost legendary figure, his two successors are eminently real and comprehensible for the modern Western reader.

The art of fiction, which in China was never really accepted as a worthy form of literature, was impressively defended in a speech by Prince Genji himself and it remained important in the Japanese tradition.

In the seventeenth century it reached a new height in the so-called literature of the Floating World, best exemplified by the stories and novellas of Ihara Saikaku, who concentrated on describing the elations and disasters of members of the rising merchant class. Saikaku's voluminous writing never approaches Murasaki's in beauty of description or depth and subtlety of feeling. Yet it has a freshness and a verve and a joyful acceptance of the ways of the world; and its realistic descriptions of life in the growing urban centres make for fascinating comparisons with the contemporary writing of Daniel Defoe. Saikaku's lively curiosity directed him to subjects that would previously have been regarded as crude and undignified. An outstanding example is his *Life of an Amorous Woman*, probably the first full-length study of a nymphomaniac in any literature. Written from the point of view of the obsessed heroine, it realistically describes the steady degradation that results from her efforts to find a constant variety of sexual enjoyment, while at the same time surviving economically as a single woman in a harsh feudal society. Though the "amorous woman" is very much a creature of her times, she is neither remote nor inscrutable, and we can fully understand her drives and sufferings.

The introduction and rapid spread of Western literature after the Meiji Restoration a hundred years ago gave fresh impetus to the old Japanese tradition of fiction-writing. At first the prestige of the famous Russian novelists and of French naturalism seemed overwhelming; but, as usual, foreign influences were fitted into a native mould, and the modern Japanese novelist and short-story writer, for all his familiarity with foreign literature, remains quintessentially Japanese in imagery, sensibility, construction, and development of character. This is most obvious in the work of a conscious traditionalist like the recent Nobel Prize winner, Yasunari Kawabata, whose sad, delicate novels often seem closer to sustained lyric poetry than to ordinary prose fiction. But in different ways it is true of all Japan's great modern novelists, including Sōseki Natsume, Junichirō Tanizaki, Yukio Mishima, and even such an avant-garde writer as Osamu Dazai. Despite the surface Westernism and vast range of subject-matter, they are all intensely Japanese in their absorption with sensual detail, their stress on direct feelings rather than intellectual processes, their use of natural imagery to evoke human emotion, and their general lack of interest in plot.

One peculiarly Japanese genre that has engaged writers ever since Heian times is the *zuihitsu* (literally "following brush"), which comprises diaries, descriptions of journeys, collections of essays, and impressions of nature. Such books may often appear casual, even haphazard: but the *zuihitsu* not only include some of the most perceptive writing in Japanese literature, but in general are far more deliberately structured than one first imagines. The most famous of all the *zuihitsu* also happens to be the first extant example of the genre. This is *The Pillow Book* written about the year AD 1000 by Sei Shōnagon, a Court lady and a contemporary of Murasaki Shikibu. It is a vast collection of notes, lists, character sketches, nature descriptions, and anecdotes. Besides being one of the most detailed documents of daily life in tenth-century Japan, the book gives a fascinating picture of the author herself, a complicated, intelligent, well-informed woman who was quick, impatient, keenly observant of detail, high-spirited, emulative, sensitive to the charms and beauties of the natural world and to the pathos of things, yet intolerant and callous about people whom she regarded as her social or intellectual inferiors. It is also one of the few truly humorous books in the Japanese language—or rather, one of the few whose humour travels, as in Shōnagon's sketch of a pompous, foolish Court official and his gaucheries, or in her description of how a lover should *not* behave when he gets up and leaves his mistress at dawn.

It was during the Heian period also that the diary, always a rather marginal form of literature in the West, developed as one of the most important and original Japanese genres. The word "diary", though often unavoidable, is in fact a misnomer for describing the Japanese *nikki*, which are usually not systematic records of daily events in a person's life but intimate, impressionistic accounts of changing emotional states and of the writer's reactions to other people, to the protean beauties of the surrounding world, and to the nature of the human condition. Thus the "diary" of Lady Sarashina, who lived some fifty years after Murasaki and Shōnagon, contains hardly a single date but in its short ambit evokes the entire life of a shy, introspective Court lady for whom fancies, dreams, and hopes became more important than reality, bringing her (as Robert Payne has written) out of her eleventh-century palace into the present day: "She is very alive, very vulnerable, and rather to our surprise we discover that she is our contemporary." This same sense of directness and immediacy is inspired by *The Gossamer Years*, a plangent yet strangely affecting "diary" by a solitary, love-torn woman who lived in the tenth century. "We may not approve of her", writes Donald Keene,

but we understand her perfectly. Because she confines herself to describing her emotions, always with the same naked honesty, and does not describe ephemeral events or intellectual speculations, her diary, like most other products of the Heian feminine sensibility, has a modernity that astonishes us today.

One remarkable aspect of classical Japanese literature is that so many of the most important works were written by women. Indeed I know of no other culture in the world where women have ever enjoyed such literary predominance. This phenomenon, which has recently attracted keen interest (and perhaps some envy) among members of the Women's Liberation movement (recent issues of the popular Women's Lib magazine, *Woman*, contain articles on Heian women poets, on *The Tale of Genji*, and on Sei Shōnagon), can be explained partly by the favourable social and economic situation of women in the Heian upper classes, but above all by the fact that during this long, flourishing period of Japanese culture men wrote mainly in Chinese, a "dead" language that few of them



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had ever heard or spoken, and left the expressive, supple, living Japanese idiom to women writers. For evoking direct feelings, for picturing the world as they actually saw it, for describing their own thoughts and the thoughts of the fictional characters they created, and for recording dialogue in a realistic, convincing way, Japanese was by far the superior medium, and the women who used it for their writing were at a great advantage. Their central role in classical literature, both prose and poetry, had a profound effect on the literary tradition in general, giving it a type of feminine sensibility, an immediate emotional quality, a poignant sense of the passing of time, a feel for the sights and sounds and smells of the physical world, which characterize much of the finest Japanese writing in later centuries long after women had lost their special position, and which are outstanding in the work of the best modern male writers like Kafū Nagai and Yasunari Kawabata.

Japanese is grouped with Gilyak, Hurian, Ket, and some other bizarre companions among the "non-related languages of the Old World". In its original classical form it has not the remotest connexion with Chinese (except for proper names, there is hardly a single Chinese ideogram in the entire *Tale of Genji* or in *The Pillow Book*), and both classical and modern Japanese literature are written in an idiom as remote from English and its Indo-European relatives as any human language could possibly be. To acquire a fluent reading knowledge of modern Japanese, let alone of the classical literature, requires an inordinate amount of time and effort; and to render it accurately into anything that resembles literary English (or French or German) is an almost impossible task. As a rule the best we can hope to achieve is some sort of viable compromise between literalism and literature. Japanese verse, especially the classical tanka and haiku, is in my opinion virtually untranslatable: and, since so much of Japan's best writing is impregnated with verse, not only because of the constant use of poetic quotations (as in the *zuihitsu*, the Nō drama and Chikamatsu's plays), but because the lyric tradition was seminal in the entire development of Japanese prose literature, the novels and essays and plays too are peculiarly resistant to transposition into other languages.

Yet despite all the difficulties (and the meagreness of the rewards offered to the translator) a good part of the most important Japanese literature, especially prose fiction, *zuihitsu*, and drama, is now available to the English reader in acceptable, and sometimes excellent, translation. The great pioneer, of course, is Arthur Waley whose monumental translation of *The Tale of Genji* some forty years ago brought Japanese literature alive for the non-specialist reader and inspired a new generation of scholar-translators whose work still continues. One of the unexpected by-products of the Second World War was to provide a large number of young men in England and America with the opportunity to master the intricacies of the Japanese language; many of them later became engaged with the vast literature that was now open to them and were inspired to make some of their favourite works available in the West.

Owing to this fortuitous circumstance English and American readers now have greater access to Japanese literature, both classical and modern, than to that of any other distant culture. This is pointed up by the remarkable fact that *The Dream of the Red Chamber*, generally recognized as the supreme novel in Chinese literature, has still never been published in a full English translation and that the truncated version is a near-disaster; indeed hardly a single important Chinese work of fiction has appeared in anything approaching a satisfactory English or French translation. It also happens that translations from Japanese literature are overwhelmingly in English. Only one chapter of *The Tale of Genji* has been published in the French translation by Professor Charles Haguenauer, and this is written in a style so literal and rebarbative as to put one off not only Murasaki's novels but classical Japanese literature in general; the same applies to André Beaujard's *Les Notes de chevet de Séi Shōnagon*, which can be read only as a sort of penance. Translations of modern Japanese fiction in French and other European languages are usually based on the English versions and suffer from all the drawbacks of "second-hand" work.

English and American readers thus have a unique advantage in approaching Japanese literature; and if I may end these remarks by a piece of advice (not, of course, entirely disinterested) it is that anyone who wishes to expand his understanding of human and artistic possibilities by immersing himself in a rich and unfamiliar culture should give at least one year of his reading time to the great corpus of classical and modern Japanese literature that is now available in the English language. The following selected list of titles (all in print) will be useful for readers who decide to take the plunge. Of all the "remote" cultures in the world only Japan's has both a great body of classical works and a very live modern literature equally accessible in English [illegible]tion; in my list I have tried [illegible] a fairly even balance be[illegible] two. As the best short in[illegible] to the subject I would re[illegible] Professor Keene's *Japanese Literature* (London, 1953).

Selected Reading List

The Manyōshū: One Thousand Poems Selected and Translated from the Japanese, translated by Ralph Hodgson and a committee of Japanese translators, Columbia University Press, 1965 (poems mainly written c 660-760, translations first published in 1940; this is the earliest of Japan's poetic anthologies, and by far the most varied and affecting of them all).

The Gossamer Years: The Diary of a Noblewoman of Heian Japan, translated by Edward Seidensticker, Tokyo: Charles Tuttle 1964 (describes the writer's life from 954 to 974 with emphasis on her unhappy love affair with the leading statesman of the day).

The Pillow Book of Sei Shōnagon, translated by Ivan Morris, Oxford University Press, 1967, and Penguin Books, 1971 (written by Sei Shōnagon c 1000, covering the period from 990 to 1000).

The Tale of Genji by Murasaki Shikibu, translated by Arthur Waley (Murasaki wrote the novel in the early part of the eleventh century; Waley's translation, which first appeared in six volumes published in London from 1925 to 1933, is now available in numerous editions including paperback).

As I Crossed a Bridge of Dreams: Recollections of a Woman in Eleventh-Century Japan, translated by Ivan Morris, Oxford University Press, London, and Dial Press, New York, 1971 (a "diary" by Lady Sarashina describing her life from 1020 to c 1059).

Essays in Idleness: The Tsurezuregusa of Kenkō, translated by Donald Keene, Columbia University Press, 1967 (this *zuihitsu*, written by the Buddhist priest Yoshida Kenkō between 1330 and 1332, is a magnificent short introduction to Japanese aesthetics and traditional ways of thought).

The Nō Plays of Japan, translated by Arthur Waley, London, 1921 (these plays, some of the most powerful and evocative in all literature, were written in the late fourteenth and early fifteenth centuries: Waley's translations appeared in 1921, only a few years after he started learning Japanese, and have been re-issued in several editions).

The Life of an Amorous Woman and Other Writings by Ihara Saikaku, translated by Ivan Morris, Chapman and Hall, London, and New Directions, New York, 1963 (an anthology of Saikaku's prose works written between 1686 and 1692).

Major Plays of Chikamatsu, translated by Donald Keene, Columbia University Press, 1961 (these remarkable puppet-plays, later adapted for the Kabuki stage, were written in the early part of the eighteenth century by Chikamatsu Monzaemon, a brilliant dramatist who had the misfortune of being dubbed "the Shakespeare of Japan").

The Penguin Book of Japanese Verse, translated by Geoffrey Bownas and Anthony Thwaite, Penguin Books, 1964 (the poems in this valuable anthology date from earliest legendary times until the present).

Modern Japanese Short Stories, translated by Edward Seidensticker, Ivan Morris, Geoffrey Sargent, and George Saito, edited by Ivan Morris, Eyre and Spottiswoode, London, 1961 (translations of twenty-five short stories written by twenty-five writers between 1910 and 1954).

Soseki Natsume, *Kokoro*, translated by Edwin McClellan, Chicago, 1957 (written in 1914).

Kafū Nagai, *Kafū the Scribbler: The Life and Writings of Nagai Kafū, 1879-1959*, translated by Edward Seidensticker, Stanford, 1965.

Junichiro Tanizaki, *Some Prefer Nettles*, translated by Edward Seidensticker, London and New York, 1955 (written in 1929); *The Mak*[illegible] translated by Edward Se[illegible] London and New York, 19[illegible] in 1942-47); *The Key*, tr[illegible] Howard Hibbett, London [illegible] York, 1961 (written in 1956); [illegible] *a Mad Old Man*, translated [illegible] Hibbett, London and New [illegible] (written in 1962).

Yasunari Kawabata: *Sno*[illegible] translated by Edward Se[illegible] London and New York, 19[illegible] between 1935 and 1937, wi[illegible] stalment added in 1947); [illegible] *Cranes*, translated by Edw[illegible] sticker, London and New Y[illegible] (written between 1949 and [illegible]) *Sound of the Mountain*, tr[illegible] Edward Seidensticker, London [illegible] York, 1970 (reviewed on pa[illegible]

Osamu Dazai: *The Setting* [illegible] lated by Donald Keene, L[illegible] New York, 1956 (written in [illegible]) *Longer Human*, translated [illegible] Keene, London and New Y[illegible] (written in 1948).

Shōhei Ōoka: *Fires on the* [illegible] lated by Ivan Morris, L[illegible] New York, 1957 (written [illegible]) *Five Modern Nō Plays*, tra[illegible] Donald Keene, New York [illegible] ten in 1956); *The Temple of* [illegible] *Pavilion*, translated by I[illegible] London and New York, [illegible] in 1956); *After the Banquet* [illegible] by Donald Keene, London [illegible] York, 1963 (written in 1960[illegible]) *Midsummer and Other Sto*[illegible] ted by Edward Seidensticker [illegible] Keene, Geoffrey Sargent, [illegible] Morris, New York, 196[illegible] 1955).

(N.B. Altogether more th[illegible] books by Mishima ha[illegible] appeared in English transla[illegible] final tetralogy is forthcom[illegible]

Almost all the modern Jap[illegible] are published in London b[illegible] Warburg and in New Yo[illegible]

In the shadow of Eliot

CLEANTH BROOKS :

A Shaping Joy

393pp. Methuen. £4.

This collection of commissioned articles, essays, lectures, makes nonsense of Yeats's claim under which they shelter. Whose "shaping joy" has kept what "sorrow pure"? Here is nothing but a file, or portmanteau, labelled "1960-1970". Being the work of a distinguished critic, the pieces naturally bear the unitary impress of his mind and long-tried professional skills. But this is no place to look for methodology.

From the start Cleanth Brooks is eager to shrug off that New Critics' tag tied round his neck:

> The New Critic would seem to be trapped in a cell without windows or door, staring through a reading glass at his literary text, effectually cut off from all the activities of the world outside—from history and science, from the other arts, and from nature and humanity itself.

> But such monastic retreats have long ago been turned into tourist, or student, traps; and of "the three R's of criticism" (to use his term) it is no discourtesy to remark that even now he is more consistently alert and discreet on the writing, than on either the reader or writer.

Take the piece entitled "Edgar Allan Poe as an Interior Decorator", first published three years ago. Poe's own essay, "The Philosophy of Furniture", with its ideal show chamber, is nowhere quoted or discussed:

> It is oblong—some thirty feet in length and twenty-five in breadth—a shape affording the best (ordinary) opportunities for the adjustment of furniture. It has but one door—by no means a wide one—which is at one end of the parallelogram, and but two windows, which are at the other. These latter are large, reaching down to the floor—have deep recesses—add open on an Italian *veranda*.

> Furnished with one "nearly circular" mirror, two large low rosewood sofas, two light conversation chairs and an open pianoforte, the effect is pure Biedermeier in its utter bareness and simplicity but for the crimson-tinted glass with curtains all of crimson, silver and gold.

Instead Siegfried Giedion's *Mechanization Takes Command* is brought to bear on the rather obvious, cluttered, highly textured and upholstered interiors in which many of Poe's hyperaesthetic heroines and heroes—long before Wagner or Ludwig of Bavaria or Ibsen's entombed bourgeoisie—led their suffocating lives. The hero of "The Assignation" (collecting objets d'art for their very meaninglessness) no doubt is an early example of Victorian camp; yet that modish contemporary parallel is typically *not* drawn. Instead we are treated to "zombies". Surrealism, Max Ernst, with inevitable intimations of "the world of the absurd". The most arresting points, grafted from Allen Tate's "Our Cousin, Mr Poe", lead to the grand conclusion that Poe, whatever else he may have been, was also a self-conscious, bantering satirist (propped by a reference to *The American Mercury*, dated 1931!).

The whole performance is elegant, intelligent. Various ideas from various sources (Giedion, Tate) are neatly juxtaposed. But whatever expectations the title raises are not fulfilled. A game is played; the bid is overstated; the final hand is lost. This essay is unlikely to find a place in a select critical canon on Poe. For the performance remains merely a performance, and one curiously cut off both from recent scholarship and living art.

The essay on Poe is followed by one on Housman, a centenary celebration now twelve years old. So there is no knowledge of the letters, no whispered hint of Moses Jackson. The key is another juxtaposition: this time the young Hemingway. As a journalistic entrée this might have merits; as a clue, it leads nowhere. Some good use is made of the manuscripts now at Yale. But how can one trust these discriminations of "tone" that misjudge their own tone so grotesquely? Housman's feet no long[illegible] dew of his favourite Eng[illegible] The enchantress nature [illegible] blandishments now for [illegible] for us, if we care to [illegible] ought to be noted that H[illegible] himself responded with [illegible] ment of his own: I mean the [illegible] self.

We seem to be back in [illegible] or (Lionel) Johnson's Eri[illegible] a vengeance.

The shift of a decade, [illegible] left these essays high and [illegible] years of Vietnam, so [illegible] analysis of American [illegible] in James, Fitzgerald and [illegible] cannot be salved by [illegible] "murderous innocence of [illegible] The essay on Auden is a [illegible] tour through "Balaam and [illegible] etc, as if this critical [illegible] some recent and personal [illegible] The talking voice is alway[illegible] the able teacher. The [illegible] might make an excellent [illegible] introduction to the [illegible] bility of post-Second W[illegible] America, deep in the [illegible] T. S. Eliot. But for today [illegible] is too benign, too [illegible] loath to drive speculation [illegible] argued climax. Professor B[illegible] mains at his best with [illegible] him, be it *Huckleberry* [illegible] *Paradise Lost*. Then [illegible] seminar performance [illegible] apt, sensitive and [illegible] ing.



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Translated and with an introduction by Edwin McClellan

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Two Japanese Novelists: Sōseki and Tōson

Edwin McClellan

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A New Companion to Shakespeare Studies

297pp. Cambridge University Press. £3.60 (paperback, £1.20).

The editors of the original *Companion* of 1934, Harley Granville-Barker and G. B. Harrison, described the work of their fourteen contributors as

> a hundred thousand words or more, as much sometimes about our ignorance as our knowledge of the man, about the wretched theatre he had to work for, the clumsy habits of his printers, about his contemporaries and the circumstances, near and remote, in which the work was done; of the transcendental genius itself, no more than an echo or recounting of what has already been said.

Only two of the chapters, in fact by Granville-Barker himself on the dramatic art of the plays and by George Rylands on their poetry—were critical essays in appreciation of "the transcendental genius"; the others summarized different aspects of that growing body of historical knowledge which constitutes the "background" to the plays. For the original *Companion* was conceived in the shadow of a rapidly expanding Shakespeare scholarship which has produced not only new critical approaches but the problems of a general fragmentation of knowledge into specialized interests. Inevitably most of the *Companion* is "an echo or recounting of what has already been said", but as a standard primer it has lasted well because it reduces the complex ramifications of the subject to manageable proportions.

The *New Companion* is modelled on its predecessor, though with that "astonishing growth of professionalism" noted by one of the contributors as characteristic of modern Shakespeare studies, it is entirely the work of academic specialists, in contrast to the miscellaneous qualifications of those writing in the earlier volume. Moreover, as the editors point out, the continuing spread of the subject is reflected in another sense by the presence of eight American contributors.

Nevertheless much of the bread-and-butter information about Shakespeare's life, his sources and influences, the not-so-wretched Elizabethan theatre, and the critical and theatrical history of the plays, hardly needs radical revision. The scholarship of the intervening years is represented chiefly by certain shifts of emphasis and the introduction of new topics.

Thus, extending A. W. Pollard's previous account of bibliographical methods, Blakemore Evans takes us farther into the intricacies of textual scholarship in the light of recent interest in the precise nature of those "clumsy habits" of Shakespeare's printers. The ground covered by Gladys Willcock's chapter on Shakespeare's English in the earlier volume is approached from two different directions in its successor: linguistically by Randolph Quirk, and in terms of classical rhetoric by Brian Vickers. W. R. Elton's chapter on Elizabethan thought, which has no counterpart in the original *Companion*, reflects a major topic of inquiry developed during the past thirty years. It is a pity that room could not also have been found to consider two other subjects that have received increasing attention in recent years: the shaping influence of medieval and morality drama, and that of quasi-dramatic pageants and pastimes, courtly and popular.

As for "the transcendental genius itself", three outstanding essays in the new volume not only keep it firmly in sight but manage within their restricted compass to illuminate it afresh. Daniel Seltzer traces the development of Shakespeare's theatrical style in terms of the progressively complex demands and opportunities it presented to the actors and audiences of his time. This admirable essay is complemented in several ways by Muriel Bradbrook's brilliant condensed analysis of Shakespeare's Jacobean style and its capacity to present growth and change in characters and their relationships. And in the tightest circle of all Inge-Stina Ewbank adroitly illustrates how Shakespeare's poetry becomes with increasing dramatic effectiveness "the true image of its subject". Each of these essays is a triumphant demonstration that scholarship and criticism at their best are not two distinct activities.

If any sense of the present direction of Shakespeare studies emerges from the *New Companion*, it is its movement away from yesterday's orthodoxies about Order, Degree, and "the Great Chain of Being" as keys to the interpretation of the plays. This version of the Elizabethan world-picture, whose existence was not even suspected by the original *Companion*, is challenged in several contributions to the new volume, notably by Muriel Bradbrook's contention that "the emblematic framework was never quite as stable as critics like Tillyard tend to suggest, and Ulysses' famous speech on degree is a lament for its passing", by Joel Hurstfield's emphasis on the discrepancy between political ideology and reality ("In Shakespeare's England order and degree, where they existed at all, existed more in form than substance"), and by W. R. Elton's perspective on "the incipient disordering or breakdown of the analogical and pre-Cartesian tradition". In fact the Shakespeare represented in the best essays of the volume bears a close resemblance to Montaigne's image of man, "ondoyant et divers".

Finally, if this *Companion* proves as durable as its predecessor, there should be an opportunity to change "Stravinsky" to "Stanislavsky" on page 150, to amend "congnoscenti" on page 166, and to reconsider the unconventional spelling of "De Wit" that occurs several times.

The poet as a public servant

JOAN REES:

Fulke Greville, Lord Brooke, 1554-1628

A Critical Biography.

238pp. Routledge and Kegan Paul. £3.50.

The Romantics, in their eager exploration of English poetry written before the Augustan Age, discovered none which provided a greater challenge than Fulke Greville's. Byron sought Gifford's opinion of the merits of a long manuscript poem by Greville which had come into his hands. Coleridge paid Greville the compliment of imitation. Charles Lamb, as recorded by Hazlitt, found him "a truly formidable and inviting personage; his style is apocalyptical, cabalistical". And Southey considered that few writers had ever given proofs of profounder thought: "Had his command of language been equal to his strength of intellect, I scarcely know the author whom he would not have surpassed." But there has been little critical comment on his poetry, though Yvor Winters placed him in that olla podrida of sixteenth-century poets which he offered to those who were supposed to be surfeited with a diet of Sidney and Spenser.

No doubt the qualities in Greville's writing remarked by Southey and Lamb have deterred the critics, and it is good to have at last this full-length study of the work of a writer of such intellectual distinction that he could never be labelled "minor". Indeed the obstacle to an admission of Fulke Greville among the major poets derives from doubt whether the name of poet is applicable at all. Joan Rees sums up the controversy:

> In Greville we have, not as has often been assumed, a writer of minimal poetic talent working relentlessly to pound his thought into verse form, but a man of natural gifts who worked to discipline them and evolve a new form of poetic language which would bring poetry out of the pupilage of fiction into the "real" world of "truth".

Greville began writing poetry in the 1570s as a member of Sidney's intimate circle and, as Mrs Humphry Ward long ago pointed out, some of the poems in *Caelica* are closely related to Sidney's in *Astrophel and Stella*: they give an ironic twist to the romantic sentiment of Astrophel. Greville's mind continued to accept the dominance of Sidney's example and when, many years after Sidney's death, he wrote a long prose dedication for his own poems, this took a form which could with some plausibility be described as "The Life of the Renowned Sir Philip Sidney". Greville's other hero was, as might have been expected, Essex, who after Zutphen (where he had been with Sidney) sought to inherit Sidney's position as the observed of all observers, married his widow, and modelled his conduct on Sidney's. But Greville was too cautious and too astute to be involved in the ultimate folly of Essex's rebellion, and destroyed his play on Antony and Cleopatra lest this should bring him into suspicion.

The principal benefit he derived from his association with Essex was intimacy with Bacon when they were both at Essex House in the 1590s. In his *Treatise of Humane Learning* Greville discusses the nature and worth of man's knowledge, as Bacon does in *The Advancement of Learning*; but his mind is more sceptical than Bacon's, and he asks two questions which Bacon, like most men, left unasked: What reliance can we have on the faculties which give us "knowledge"? What evidence have we that our "knowledge" corresponds to ultimate reality? So the opening fifty-nine stanzas of the poem describe the delusive quality of human learning and only then, with this well established, does Greville admit that something of value may nevertheless be achieved, provided that we do not allow this to lead us to love the world.

With such an attitude to human endeavour it is not surprising that Greville believed that

> those words in every tongue are best
> Which do most properly express the thought

—a judgment little different from Ben Jonson's "Let your matter run before your words", or from Swift's preference for "proper words in proper places". Consistently, Greville claimed that Sidney in the *Arcadia* (whose first publication he supervised) had as his purpose "not vanishing pleasure alone, but moral images and examples (as directing threads) to guide every man through the confused labyrinth of his own desires and life".

For Greville then, gifted as he was with the power to create images and to use metaphor, and with a dramatist's insight into character and motive, poetry was "an alternative form of public service, another way of putting one's gifts and education at the service of the State and one's fellow men". Therefore his primary concern, as he supposed Sidney's had been, was with truth—not the poetic truth of imaginative self-consistency, but a precise and intellectual truth such as Lucretius had attempted. Few poets move easily in the realms of speculation and when they do they are liable to be misunderstood: Greville str[illegible] to prevent misunderstanding [illegible] sometimes at the expense o[illegible] understood at all.

Miss Rees provides enou[illegible] graphical information abou[illegible] man who claimed in his epitaph th[illegible] he had been "Servant to Queen Elizabeth, Counsellor to King James, Friend to Sir Philip Sidney", and whose poetry, like Sidney's or Surrey's or Herbert's, derived from the social tradition of the courtier. She deals with the difficult problems of dating Greville's poems, made all the worse by his "accretive" method of composition; she has excellent studies of his two surviving dramas; and in general provides a much-needed introduction to the work of a poet who demands, but repays, the closest attention.

Divorce of words from music

JEROME MAZZARO:

Transformations in the Renaissance English Lyric

[illegible]pp. Cornell University Press [illegible]EG). £3.25.

Jerome Mazzaro traces a progressive dissociation of words and music, which in the Middle Ages were so closely allied that one of the best places to look for a contemporary theory of lyric poetry is in Augustine's *De Musica*. "This shift", he says, "from music and words to [illegible] and self-understanding, and [illegible] and self-understanding, becomes the overall inner consistency of the structural transformation undergone by the English lyric in the sixteenth century." His approach to his subject, as much that of an historian of ideas as of a critic of literature, leads him to consider the problem of the poet's relation to his [illegible] and to his reader, that of art to reality, of imitation to originality, of role-playing to confession.

So long as man-made music was accepted as an echo of the divine harmony, it offered no scope for the poet to express his own or anybody else's personality. The Renaissance brought a new emphasis on the independent and literal meaning of the words and their power to persuade; independent, that is, of the allegorical-mystical meaning to which they pointed for Augustine. Poetry began to be viewed as a branch of rhetoric. The impersonal singer gave way to a man speaking out of a particular situation. For this purpose the sonnet sequence was uniquely fitted, permitting the construction of a shifting series of predicaments. Unlike C. S. Lewis, who considered the sonnet a meditative mode, Mr Mazzaro sees it as tending to epic or at least to narrative. Donne turns it to drama. He is so deeply involved in the situations he speaks from that he has no need for narrative or description. They are implicit from the first line. The stage directions are no longer required because we are watching the play.

The sonneteer inhabited a country of the mind, derived from *amour courtois* and native folk-tradition, from Petrarch, Ficino and Ovid. This was not where his daily life was lived, but as an alternative to acquiescing in it he could go some way towards defining himself as a person by calling attention to his alienation. His mistress's eyes, Shakespeare discovered, were nothing like the sun. Sidney's muse, as we are never allowed to forget, bade him look in his heart and write. With complete Petrarchan propriety, what he saw in his heart was Stella, or Stella's image, but he uses the irreducible fact of Stella so regularly to recall him from high idealisms and social conventions that it is perhaps fair enough to interpret the line, as Mr Mazzaro and many another critic does, as a command to him to write what he really feels. Ambiguous as it is, Sidney's war between flesh and spirit is simple in comparison with Donne's, in which Mr Mazzaro directs us to expect no unified sensibility. Donne's discords are resolved only in that they exist within the same consciousness, his own.

To illustrate his theme, Mr Mazzaro has developed a technique of quotation sufficiently unexpected to warrant consideration. Stylistically it is tiresome. It compels him to spatter his text with "as so-and-so (full name), in such-and-such (full title), points out, records, remarks, notes, contends. . .". These voices come from nowhere, unless it is sufficient to say they come from a kind of critical continuum. They speak out of no particular context and all have equal authority, to illuminate, challenge, summarize, prop or provoke. Why, one wonders, should the argument be advanced in other people's words rather than digested in the author's own? The procedure seems frankly and deliberately cannibalistic. But it may be that, in serving these gobbets to us raw, that is precisely what Mr Mazzaro would claim it is not.

EGERIA'S TRAVELS

John Wilkinson £6

This is a new translation of Egeria's description of her travels in the Middle East during the Fourth Century AD. Mr Wilkinson pays special attention to the archaeological and topographical aspects of *The Travels* and provides the first up-to-date plans of all the identifiable buildings mentioned—many of which are the result of recent archaeological discoveries.

This handsome and scholarly edition will be welcomed by students of the Fourth Century and Early Church History, and will fascinate those who wish to visit the Holy Land, either in person or from the comfort of an armchair.

SPCK

Songs with soul

BOB GROOM:
The Blues Revival
112pp. Studio Vista. Paperback, 70p.

This is a useful, though rushed, account of a large subject. During the last twenty years field workers such as Frederic Ramsey Jr, Alan Lomax and Paul Oliver, as well as some of the better known blues artists, have sought out musicians who had not played in public for years and even decades.

The specialist companies have issued albums of long forgotten items from the race catalogues of the 1920s and 1930s and they have also encouraged classic singers to record new material. Sometimes – and perhaps Mr Groom is not quite critical enough in this respect – the records have been embarrassingly bad: seventy-year-old bluesmen are rushed into the studio without a proper repertoire and before they have had time to rehearse. Some would undoubtedly have been happier left in their undiscovered obscurity.

Mr Groom tells the sad story of John Henry Barbee who recorded a single title for Vocalion in 1938. He was rediscovered in 1963 and came to Europe for a blues festival. He was already ill and missed several of the concerts but he made some money and bought himself a car, the first of his life, when he returned home. Soon afterwards he had an accident, killed a man, and died in prison of cancer. This is a grotesque hard luck story but very few of the veterans have made much money from the blues boom, nor have they all been well cared for by their white sponsors.

Mr Groom does not look into the cultural factors which might explain the European revival. Rock music was important, certainly, and when the Rolling Stones modelled their early performances on Lazy Lester and Moses "Whispering" Smith, it was inevitable that their more intelligent fans would go back to the source. But there is another, non-musical story to be told. The blues is a medium for protest, complaint and lament, and why it should now be as popular in Salford as St Louis is obviously an important and politically loaded matter—which Mr Groom, in his enthusiasm for the music itself, largely ignores.

Eclecticism rampant

ROBERT MACLEOD:
Style and Society
Architectural Ideology in Britain 1835-1914
144pp. RIBA. £3.75.

In the now distant days before the Second World War when Georgian architecture was "unhistoric", Regency bad taste, Victorian and Edwardian a bad joke, two books caught the imagination of explorers in the by-ways of architecture *The Gothic Revival* (1928) by Kenneth Clark (as he then was) and *Church-builders of the 19th Century* (1939) by the Rev Basil Clarke. The first accepted that although the Battle of the Styles had its comic side, the antagonists were men of strong principles; the second made readers aware of the skill of Pearson, Bodley and Sedding and that there were other Victorian architects besides Butterfield and Sir Gilbert Scott. Yet some ten years later a Cambridge audience was so overcome with laughter when Nikolaus Pevsner told them he proposed to give a serious talk on Victorian architecture that he threatened to leave his platform. In 1953 the late H. S. Goodhart-Rendel, father of Victorian architectural studies, published *English Architecture since the Regency*. Always an elegant and amusing writer, he did not disguise that the reasons for architectural "skips from style to style" in the previous century often seemed bizarre.

After what has gone up in the past twenty years, Victorian and Edwardian architecture no longer seem so irresistibly comic. Robert Macleod's short book makes a new and valuable contribution to the serious study of the motives behind the "rampant eclecticism" from revived "Queen Anne" to the Bauhaus. After Pugin's "Contrasts" much of the steam generated by the involvement of religious and moral principles went out of architectural controversies, which became more academic. The four-centred arch had symbolized Erastianism. Many years passed before flat roofs acquired political connotations, and *tall buildings and streamlining* symbolized Progress. Some later ideological campaigns discussed by Mr Macleod are Revived Gothic versus "Queen Anne": Gothic versus the Revived Classic of "Greek" Thomson; Beaux Arts versus Arts and Crafts; the Grand Manner and Imperial Baroque versus Art Socialism; and Revived Georgian versus International Modern—a struggle that is not yet over.

Other arguments rumbled on in the background. Was architecture a fine art or a science? Were architects artists or engineers, or both? Should they be professionals, and if so how should they be trained? Mr Macleod amplifies his text with extensive quotations from the more prolific architectural writers of the period. Among influential books he quotes are James Fergusson's *History of the Modern Styles of Architecture* and Geoffrey Scott's *Architecture of Humanism*; J. J. Stevenson on *House Architecture*; Phene Spiers on the *Orders of Architecture*; Professor Kerr's *Gentleman's House*, which suggested so many styles from "Palatial Italian" to "Cottage" for gentlemen of varying tastes. Lethaby interpreted Philip Webb and Sir Reginald Blomfield did the same office for Norman Shaw. Sir Gilbert Scott wrote mostly about himself. Some architects wrote more than they built; Norman Shaw, like a canny Scot, went on building what his clients wanted, while others preached. The conclusion is that when society approved a particular style, writers then sought an aesthetic or historic justification for it.

Mr Macleod says little about architecture as the mirror of society. One would like to know more about literary and historical influences on architectural tastes; for example, the Walter Scott-Eglinton T… ment syndrome, and the T… revival. What were the archi… principles of the "rogues"—… Teulon, Buckton Lamb, K… Keeling, E. S. Prior? And … were *their* clients' reactions? … the Ritz Hotel was built in … C. H. Reilly thought it "… almost impossible standard o… gance". What was the City's … on Norman Shaw's Jacobethan … Zealand Chambers? The … change in favour from Got… "Queen Anne" — the style … many names — Mr Macleod as… partly to Morris and the … Raphaelites. It was also a … for the taste of the rising … classes and "artistic" people … the "Cimabue" Browns, … the Beaux Arts and E… Baroque later reflected the … Sir Gorgius Midas and his suc… and the International Style … the international consortium.

Mr Macleod consistently … the thread of functionalism … a tangle of styles, from Butt… simple early schools and … and Street's method of fitting … windows into Gothic arch… appears in the Crystal Palace … Fergusson almost brought … to admire; in the buildings of … Webb, Edgar Wood, Rennie M… intosh and Charles Holden, … the sawn-off Wrenaissance … cher and Joass. Voysey's … simplicity and feeling for … made him an unwitting and … unwilling pioneer of the M… Movement. Ashbee admired F… Lloyd Wright, but Lethaby … International Style as "just a … style", and he could well have … right.

Mr Macleod ends with a … reference to Raymond Unw… the early planners. But "p… was so recently a dirty … "environment" and "p… tion" unknown concepts, … too early to see it in proper … pective.

Mr Macleod's illustration … interesting and unhackneyed … include buildings now seen to … architectural turning-points: … Nesfield's lodge at Kew Gar… (1866); Lethaby's All Saints, … hampton (1902); Philip Webb's … House, Bexley Heath (1859); … and Brewer's Mary Ward Se… (1897). These still stand; but … remains of J. J. Ste… son's Red House, Bayswater … went down without a struggle … 1950s, and how safe is A. H. Mac… murdo's 25 Cadogan Gar… *Style and Society* deserves to be … carefully, especially by those … do not hold the Bauhaus … architecture's triumphant clim…

Played in rāgtime

N. A. JAIRAZBHOY:
The Rāgs of North Indian Music
222pp. Plus record FR 103. Faber and Faber. £10.

Indian music is so vast a field that it is understandable that no book in English has yet appeared which gives a comprehensive account of its main features. In their segmented approach those books so far available partake of the nature of Indian classical music itself, which consists of improvised performances of one raga or another. Each raga has as it were a *Weltanschauung* which can be deepened as the improvisation proceeds; but this leaves the other 250 or so other Raga-*Weltanschauungen* quite free to be taken up on other occasions.

Mr Jairazbhoy's learned and highly interesting study originated as a series of lectures which he gave at the School of Oriental and African … to Western students. To our … s now teaching in Canada. … with some excellent chap… e historical background (in… a valuable account of some … an musicologists), an outline of … state of the art today, and a description of "Basic Elements of Theory", which is really an expanded glossary of the main musical terms.

Mr Jairazbhoy then moves on to what interests him most—the Thāts or scale-formations of Indian music: how they have arisen, why some possibilities are used rather than others, and where they may be going. This section, which takes up about half the book, is closely argued, and scholars will be discussing it for years to come; but it will be tough going for anyone else. Those most competent to criticize the provocative theories advanced would be Indian musicians themselves, but they are unlikely to be able to do so since the examples are in Western notation or in an English transliteration of Indian notes. Perhaps the publishers may consider a Hindi or Urdu edition. It would attract a wide public in India.

One of Mr Jairazbhoy's main theses is that in any heptatonic scale (in a music using twelve notes or areas in an octave, as do both Indian and Western music) at least one pair of notes three steps apart is bound to make up an augmented fourth; and that in the effort to avoid this, one note is eventually raised or lowered a semi-tone; this has the effect of transferring the augmented fourth to another place in the scale. From this process, he feels, the cycle of Indian scales has arisen. He criticizes a cycle of scales in A. H. Fox Strangways's *Music of Hindostan* because it introduces the same scale twice; but in the author's own cycle of scales, one of the ten main scales is not used in Indian music, and the Bhairav scale, of great importance, does not appear.

The last chapter, "Symmetry, Movement and Intonation", is an examination of some of the practices used in Indian music, particularly of lines of scalar obliqueness in some rāgs, of the "andolan" or swinging of a note, and of the functions of individual notes in some rāgs. It would require a separate volume to deal with these matters comprehensively, and the present book has done a valuable service in lifting a corner of the curtain.

Mr Jairazbhoy, however, does less than justice to some aspects of Indian music. Svara is "a note", doubtless; but Svara is much more than a point in space, or a step in a scale. A note in Indian music is apt to have a solidity and an atmosphere unknown in Western music. The raga Darbari is often mentioned in this book; if the reader listens to a live performance or recording of this raga, the chances are that early on in the improvisation the Re—the major second—will give a feeling of centrality, boingness and burgeoning. This certainly occurs near the start of the short Darbari on the disc, by the great sitar player Ustad Vilayat Khan, that goes with this book. Mr Jairazbhoy quite correctly calls attention to the malleability of and sense of movement in Indian music; he has perhaps leant too far from considering the Svara as a ground of arrival and integration before the music moves on.

The author is sceptical of the practice of musicians playing certain rāgs at certain times of the day or night. But in fact the great majority do so, and it is a pity that so important an aspect of Indian music is passed over so lightly. It may be objected that "certain-rāgs-at-certain-times" is all a matter of association; even if this were so—a point that has still to be proved: what is art but association?—as anyone who has heard the great dawn raga Lalit sung just as the sky is lightening will surely agree.

Mr Jairazbhoy has little confidence in the authenticity of the widespread practice of playing a "sruti", or microtonal variation of a note, consistently in a particular raga. Ustad Vilayat Khan, whom Mr Jairazbhoy so rightly respects, once said: "I believe that, if I can play absolutely in tune, I can move anybody." What *is* in tune? That depends on the musician; but the feeling of the importance of minute accuracy is obviously of great importance to Ustad Vilayat Khan. The second side of his disc starts with the rāgs Marwa and Yaman. Both of these have the Dha, the major sixth; but in the Yaman improvisation this note is taken just a shade—a "sruti"—higher than it is in the performance in Marwa: this has been checked acoustically.

Mr Jairazbhoy has quite understandably reacted against the school of Indian music criticism which sees things only in terms of eternal verities and unchanging conditions. As he so rightly says, "Contrary to commonly accepted opinion, we feel that rāgs are unstable and that change is one of their most prominent characteristics" (though this depends very much on which raga one is discussing). Indian music is always in a state of change, and the feeling of organic evolution in the course of an improvisation is one of the music's most satisfying aspects.

CR **Bulletin**

Colour Books scheduled for production at Billericay

TITLE	PUBLISHER	AUTHOR/ARTIST
Racing Cars and Record Breakers	Blandford Press	T. R. Nicholson/Jack Wood
Pictures in the Post	Gordon Fraser	Richard Carline
How You Began	J. M. Dent	Hilary Spiers/ Graeme Wilkins

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The wooden look

HANS JÜRGEN HANSEN (Editor):
Architecture in Wood
Translated by Janet Seligman. 288pp. Faber and Faber. £12.

This lavish volume, an English edition of one published two years previously in Germany, deals with the history of wood building and its techniques (the latter not very profoundly) in Europe and North America, beginning with prehistoric remains but seldom progressing beyond the early nineteenth century. The text, which is by a number of contributors, is learned but spasmodic in its coverage. The photographs, of which there are nearly 350, are a splendid collection, though their quality varies and many of those in colour are not up to the high standard of which German printers—the volume was printed in West Germany—are capable; some too closely resemble coloured picture-postcards.

The infuriating thing abo… photographs, however, is … arrangement. They are group… gether, four or eight pages at a … but apparently almost at rand… that they have little relation… the chapters within which the… are bound. In the chapter on … Building in the Netherlands … example, only two of the fo… inset photographs show bui… Holland, the remainder … buildings in thirteen diff… tries, including seventeen … These last, in fact, repre… all the examples shown … of half-timbered Englis… although such buildings … ter to themselves, in … the photographs show … Scandinavia, Switzerland … the United States. To make … worse, there are no refer… picture pages to the … that it is difficult … in the book any … is referred to … bibliography.

An intensity of feeling

ITŌ SHINKICHI, ITŌ SEI, INOUE YASUSHI and YAMAMOTO KENKICHI (Editors):
A Treasury of Japanese Poetry
31 Volumes. Tokyo: Chūōkōron-sha. 480 yen each.

This *Treasury*, whose thirty-one volumes cover every type of Japanese poetry written during the past hundred years, has been steadily appearing over the past three years. The first twenty-five volumes deal with the work of seventy-six individual poets. Volume 26 considers the work of a further sixty-three modern poets, and Volume 27 the work of yet a further sixty-four contemporary poets. Volume 28 deals with four great well-known anthologies which, published at various times since the nineteenth century, represent the main channel through which Western poetry came to be known by and to influence Japanese poets. Volumes 29 and 30, respectively collections of tanka by forty-five poets and of haiku by forty-seven poets, naturally include authors already represented in earlier volumes of the *Treasury*; they also deal with certain tanka and haiku poets not otherwise considered in this series. The thirty-first volume, though not specifically so numbered, similarly embraces poets both elsewhere represented and not represented in the series in its coverage (which includes the music) of Japanese songs. Except for the title of the whole *Treasury*, which appears on every book, the texts are in Japanese.

Japanese poetry written during the past hundred years is well known to present a highly confused picture but, the tradition of writing Chinese poems (*kanshi*) having petered out towards the end of the nineteenth century, the two surviving main streams of poetry written in twentieth-century Japan are those composed under traditional Japanese influence and those composed under the influence of Western poetic theory and practice. There have been many books and, indeed, series of books published over the past fifty years which seek to give an account of these developments but, virtually without exception, such publications tend to reflect the sympathy of their writers or editors with one or other of the two main streams of twentieth-century Japanese poetry. This particular *Treasury*, however, is notably well-balanced and is a pioneer work in the task of presenting a fair overall picture of a chaotic and contentious reality.

Much of the credit for this achievement must go to whomever decided upon the choice of the *Treasury's* four brilliant general editors: Itō Shinkichi, the late Itō Sei, Inoue Yasushi and Yamamoto Kenkichi. All four are leaders in their respective fields and, without implying that any one is better than his colleagues, it emphasizes the admirable balance of the series to point out not only that the late Itō Sei himself was a good poet and leading exponent of Western theory but that Yamamoto Kenkichi is still the highly influential doyen of haiku composition in the traditional manner.

It is a further indication of the excellence and sobriety of the editors' critical judgment that, where appropriate, they have included examples of their own poetry in proportions that are objectively correct. This very welcome sense of true scale is a comparatively recent development in Japanese criticism. Another of its manifestations is the book of essays *Teikei-no-Shiho* ("Poetics of Traditional Form") published last year by the haiku poet Kaneko Tōta. That book provides the theoretical foundation for the work of the experimental school of modern haiku writers but at the same time gives a fair appreciation of the work of traditionalists and establishes a basis for the reintegration of haiku writing as a whole.

The average length of the volumes in this series is about 420 pages. The poems are well chosen to represent the work of the poet concerned; and the space allocated to the individual poets (sometimes a whole volume to a single poet) is justly related to their relative importance. There are, of course, some cases where individual taste would give particular poets either more or less space: it could thus be argued that Kambara Ariake, Masaoka Shiki, Yosano Akiko, Wakayama Bokusui, Horiguchi Daigaku, Nakano Shigeharu, Kusano Shimpei and Tanaka Fuyuji are under-represented in the first twenty-five volumes but, in some cases, this is redressed in later volumes. Again, there are one or two examples of seeming over-representation: it is surprising to find a whole volume devoted to Saitō Mokichi when Masaoka Shiki, Itō Sachio and Kawahigashi Hekigodō are lumped together with two others in a group of five traditional poets.

Under each poem printed in this *Treasury* there is a critical appreciation giving editorial comments and the comments of other poets on that particular poem, together with analyses of unusual words, diction and references, supplemented by a summary of the original book from which the poem was extracted. There are biographical notes and a chronology of the poet(s) considered, with photographs of persons, places and things (such as first editions of major works) relevant to the poet under consideration. Each book also contains a group of startling coloured photographs taken specially for this *Treasury* to show the landscapes, mountains, flowers, seashores, villages, vegetation, cities and sewage-plants which are characteristic of the realities that have inspired the poetry. It is always dangerous to attempt a visual representation of the feeling of a poem—an undertaking no less difficult and risky than any other form of translation. But many of these photographs do perform the translation miracle and give the Western reader a more immediate understanding of Japanese poetic feeling than is commonly conveyed in written translations. Finally, various volumes in this series contain appropriate sections of a continuing chronology of modern Japanese poetry.

It is patently impossible in the limited space available to review the poetry of some two or three hundred poets, especially when those are the leading representatives in a notoriously confused situation. Most foreign anthologies of modern Japanese poetry understandably content themselves with an introductory sketch of the picture and fill in as much detail as seems relevant to the compilers in the form of brief biographical notes on the poets selected. At the other extreme there are two studies (Georges Bonneau's *Bibliographie de la littérature japonaise contemporaine* of 1938 and Joseph Yamagiwa's *Japanese Literature of the Shōwa Period* of 1959) which contain masterly analyses of the detailed picture up to some ten years ago. Even these major works of scholarship fail to give the Western reader a clear picture: in neither case is the result a demonstration of Boileau's dictum that "what is clearly understood can be clearly expressed" nor is it, in any fundamental sense, the result of such proliferation of detail that the wood cannot be seen for the trees.

It is true that the reality is chaotic, largely because it reflects the Japanese assimilation of multiple alien influences and the attempt of Japanese poets to integrate those influences with their own ancient traditions which, to say the least (if only because they reflect an earlier process of assimilating Chinese influences), are complicated in themselves: but the fundamental defect seems to be that all Western systemizations of Japanese poetry are inevitably impositions of Western patterns on a Japanese reality. Such re-ordering of the fruits of one culture by greengrocers of another is frequently very interesting and sometimes reveals aspects of the creating culture of which its creators were not themselves consciously aware.

Though it is now something of a cliché, there is a tendency to note and then forget the fact that Japanese poetry reflects the emphasis which all Japanese culture places on the importance of feeling; and in particular on the importance of intensity of feeling. There is, of course, a tradition of "rightness" of feeling, but any feeling is likely to be regarded as "right" if it is held with sufficient intensity. This latter point was neatly summarized by E. G. Seidensticker's recent article on Mishima Yukio (*Pacific Community*, Vol. II, No. 3) where he observed that "the justification of the act is the total commitment of the actor". This emphasis on the importance of feeling does not mean that the Japanese cannot think. It simply means that they attach more importance to feeling in all aspects of life (hence the Japanese businessman's insistence on "sincerity"), and that in their poetry they see no place for didacticism, metaphysics, thinking or the demonstration of learning. It is a common irrelevance among Western critics to denigrate Japanese poets for the absence from their poetry of any intellection in the Western style. But few denigrate Mallarmé or Verlaine for failing to write like Voltaire. Even if their authorship were unknown, who would argue that such brilliant lyrics as "Come unto These Yellow Sands" or "Who is Sylvia" were marred by a "lack of intellectual content"; and who would claim that the poetic failure of *The Phoenix and the Turtle* was redeemed by its intellectualism?

It naturally follows that Western systemizations of modern Japanese poetry tend to be most successful when they are dealing with Japanese poets whose work is most closely related to those Western poets, notably the Symbolists, who also placed prime emphasis on non-intellectual apprehension of truth and beauty. For the same reason modern Japanese poets have tended uncritically to gulp down the wilder implications of Surrealism, Dadaism and concrete poetry. Though there is, of course, a stream of Japanese poets (notably those influenced by left-wing political ideas) who do reflect the Western tradition of intellectualism in poetry, the poets concerned are, with few exceptions, of little importance. It should also be remembered that the grouping of Japanese poets into "schools", usually named after some comparatively ephemeral magazine, is determined less by the considerations set out in such magazines' manifestos than by personal friendships, the chance to get published, financial return and common-or-garden convenience. It is thus not unusual for the same poet simultaneously to belong to several groups with publicly conflicting objectives; while even the most intellectual representatives of extreme political opinion have been known to end up at the precisely opposite end of the political spectrum. In this combination of circumstances it is hardly surprising that it is difficult to present any coherent picture of the development of modern Japanese poetry during the past hundred years, but, with the inevitable rider that any Western pattern imposed on the Japanese reality is bound to involve distortion, the following summary provides a verbal diagram of the poetic developments covered by the *Treasury*.

The background is that, until the Meiji Restoration of 1868, Japanese nineteenth-century poetry consisted partly of by no means despicable Chinese poems written in Chinese forms and partly of a native tradition of thirty-one-syllable tanka and seventeen-syllable haiku written in a literary language (*bungotai*) developed on the basis of the diction of the Heian Era (794-1185). This native poetry was invariably patterned out of lines containing five or seven syllables. In 1882 a group of Japanese professors at Tokyo University published a volume of translations entitled *Shintaishi-shō* ("Collection of Poems in New Forms") which, while still patterning its poetry out of lines of five or seven syllables, began to use untraditional forms. By 1912 poets had begun to write poems in the colloquial language (*kōgotai*) and to write both in entirely free forms and without regard to the syllable-count of the lines. This *kōgo-shi* quickly developed into so-called "free style poetry" (*jiyū-shi*), and from the early 1920s Japanese poets rapidly adopted every possible freedom of poetic diction, poetic form and vernacular usage to produce the present style of contemporary poetry (*gendai-shi*).

Turning now to the main streams of poetry as influenced by other work, streams which flowed concurrently with the developments just

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mentioned, these may be most easily considered as the Chinese stream, the European stream, and the traditional Japanese stream.

Chinese poems were still being written in 1868 but after the publication of *Shintaishi-shō* they rapidly withered away. Poems written under European influence, symbolized by the appearance of that book and others that soon followed, fall into three subsidiary streams. The first of these begins with the Pseudo-Classicists (1882-1900) whose best representative was Tsuchii Bansui, and flows on into the Early Symbolists (1906-1910) represented by Kambara Ariake, Susukida Kyūkin and Miki Rofū, to achieve real splendour in such Later Symbolists (1912-1935) as Yamamura Bochō, Murō Saisei and Hagiwara Sakutarō. Satō Haruo and Horiguchi Daigaku may also be considered as representatives of this group. In the years just before the late Pacific War this stream ceased to have an independent existence but, largely through Hagiwara's influence on the magazine *Shiki* ("Seasons"), joined the second stream. That second subsidiary stream began with the Romanticists *(1882-1910) whose best representa*tives were Shimakazi Tōson, Yosano Akiko and the poets associated with the *Myōjō* ("Morning Star") magazine. The stream flowed on, first into the neo-Romanticists (1910-1915) represented by Kitahara Hakushū and Kinoshita Mokutarō and thereafter into the Modernists (1915 on) whose best early representatives were Takamura Kōtarō, Shinkichi Takahashi and Nishiwaki Junzaburō. In the early 1930s this stream, bearing its freight of Dadaism and Surrealism, merged with the Later Symbolists of the first stream to produce a school of "pure poetry" whose main exponents were Miyoshi Tatsuji, Anzai Fuyue, Kitagawa Fuyuhiko, Kitazono Katsue, Takenaka Iku and Tanaka Katsumi. It was this body of poets whose work developed into the Japan Romantic School (whose coteric magazine, *Nihon Rōmanha*, was founded in March, 1935) and it included such poets as Maruyama Kaoru and Tanaka Fuyuji.

This continuing second stream, whose essential romanticism proved understandably susceptible to nationalist emotionalism during the late Pacific War, still maintains itself as the mainstream of modern (Western influenced) Japanese poetry. Its best representative in the immediate postwar years was Kaneko Mitsuharu; but, especially under the influence of the *Arechi* ("Wasteland") group, it has now produced a new generation of contemporary poets whose foremost representative is Tamura Ryūichi. It is still obviously difficult to identify the best of the younger poets, but contemporary Japanese opinion is inclined to believe that they are Anzai Hitoshi, Tanikawa Shuntarō and Shiraishi Kazuko. Of the youngest poets still coming up, perhaps the most interesting are Nakae Toshio and Yoshimasa Gōzō.

The third subsidiary stream of European influence begins shortly after the end of the Russo-Japanese War in 1905 with the Realists (1908-20), whose best representative was Ishikawa Takuboku. It flowed on into the Pseudo-Socialists (1920-30) and the "people's poetry" of Momota Sōji; and thereafter into the Socialists (1930 on) whose leading prewar exemplars were the "proletarian" poets Nakano Shigeharu and Tsuboi Shigeji, while the best postwar representative of this still-continuing stream is Kuroda Kio. It must be added that there is one major poet, Miyazawa Kenji, who cannot be fitted into the above pattern. The reputation of this curious poet, who contrived successfully to combine the northern Tōhoku dialect with scientific and technological terms, is currently on the rise. He was almost totally neglected during his lifetime, but the *Treasury* allots him a volume to himself.

Poems written under the native Japanese influence subdivide into two subsidiary streams for tanka and haiku respectively. The tanka stream begins with the Pseudo-Classicists (1868-1885) whose representatives, including the Keien School, were undistinguished. The stream flows on into the Romanticists (1885-1910) who developed in parallel with (but a little later than) the European-influenced Romanticists: their main representatives were Sasaki Nobutsuna, Yosano Tekkan and his wife Yosano Akiko. It would be fair also to mention Masaoka Shiki in this context because, despite his short life (1867-1902), his revitalizing talent extended to influence all tanka and haiku writing. About 1910 the tanka stream split into two: the Neo-Romanticists and the Realists. The early Neo-Romanticists (1910-1926) included such excellent poets as Kitahara Hakashū. Wakayama Bokusui and Yoshii Isamu but their later representatives did not rise above the modest level of Ota Mizuko and Kawada Jun; this stream eventually linked up in about 1926 with the "traditionalists" who broke away from the later Realists. The Realists (also 1910-1926) concentrated on one aspect of Masaoka Shiki's general revitalization of the tanka and quickly produced such notable poets as Ishikawa Takuboku and Maeda Yūgure: after a brief relapse this stream produced another excellent group of poets in the early 1920s—Shimagi Akahiko, Koizumi Chikashi, the *Araragi* ("Yewtree") group, Tsuchiya Bunmei, Kinoshita Toshiharu and Saitō Mokichi. In 1926 this stream split into "traditionalists" (who joined up with the later Neo-Romanticists) and "non-traditionalists" who sought to free the tanka from its persisting regulation by ancient forms, diction and language. Both "traditional" and "non-traditional" tanka continue to be written to this day, but neither are of much poetic importance.

The haiku stream begins (or, rather, continues from the period before 1868) with insignificant Pseudo-Classicists. Again it was Masaoka Shiki whose revitalization of the haiku produced a Realist-Romanticist movement with the emphasis on Realism. The movement quickly split into a "traditionalist" stream best represented in the period up to the late 1930s by Takahama Kyoshi, Iida Dakotsu, Mizuhara Shūōshi and Yamanoguchi Seishi, and a "non-traditionalist" stream best represented over the same period by Kawahigashi Hekigodō. Ogiwara Seisensui and Saitō Sanki. After the Pacific War the two streams began to draw together and, though Tomizawa Kakio is still markedly "non-traditional", the bulk of postwar haiku writers (of whom Katō Shūson, Nakamura Kusatao, Ishida Hakyō and Kaneko Tōta are the best) now occupy a middle-ground position where the critical essays of the last-named poet seem likely to provide a basis for the reintegration of haiku writing in a modernized form.

The *Treasury* provides full information on all these poets, and it remains only to repeat that ... cation of space properly ... the relative importance ... poets considered. And ... volumes fairly identify ... most important poets of ... Japan: Shimakazi Tōso ... 1943), Saitō Mokichi (18... Takamura Kōtarō (18... Ishikawa Takuboku (18... Kitahara Hakushū (18... Hagiwara Sakutarō (18... Murō Saisei (1889-1962), Sa... (1892-1966), Miyazawa Ken... 1931) and Miyoshi Tatsu... 1964). Of these ten, Hagiwa... tarō is the best.

The contents of the thirty-o... are as follows:
Vol 1: Shimakazi Tōson.
Vol 2: Tsuchii Bansui, Susuki... Kambara Ariake. Miki Rofū.
Vol 3: Masaoka Shiki, Ito ... Nagatsuka Takashi, Takaha... Kawahigashi Hekigodō.
Vol 4: Yosano Tekkan, Yos... Wakayama Bokusui, Yoshii I...
Vol 5: Ishikawa Takuboku
Vol. 6: Shimagi Akahiko, ... Chikashi, Nakamura Kenki... chiya Bunmei, Oka Humo...
Vol 7: Ota Mizuho, Maeda ... Kawada Jun, Kinoshita T... Oyama Tokujirō.
Vol 8: Saitō Mokichi.
Vol 9: Kitahara Hakushū.
Vol 10: Takamura Kōtarō.
Vol 11: Shaku Chōkū. Ai... Kubota Utsubo, Toki Zenma...
Vol 12: Kinoshita Mokutarō ... Kōnosuke, Noguchi Yonejir... waki Junzaburō.
Vol 13: Yamamura Bochō ... Kōjirō, Senge Motomaro, ... Sōji, Satō Sōnosuke.
Vol 14: Hagiwara Sakutarō
Vol 15: Murō Saisei.
Vol 16: Satō Haruo.
Vol 17: Horiguchi Daiga... Yaso. Murayama Kaita. Oz...
Vol 18: Miyazawa Kenji
Vol 19: Iida Dakotsu, ... Shūōshi, Yamaguchi Seis... Seisensui.
Vol 20: Nakano Shigeharu ... burō. Takahashi Shinkichi. ... guchi Baku.
Vol 21: Kaneko Mitsuharu ... Issui, Murano Shirō, Kusa...
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Vol 23: Nakahara Chūya ... Yagi Jūkichi.
Vol 24: Maruyama Kao... Fuyuji. Tachihara Michi... Katsumi. Kurahara Shunji...
Vol 25: Kitagawa Fuyuhi... Fuyue, Kitazono Katsue. ... Yukio, Takenaka Iku.
Vol 26: Selected Modern Po...
Vol 27: Selected Contempo...
Vol 28: Selected Translated ...
Vol 29: Selected Tanka by ... poets.
Vol 30: Selected Haiku by ... poets.
Additional Volume of Japa...

Bairn

Evening after evening, each with its hint of autumn,
At the gate of our house a lonely child stands
Reading, over and over, my name that's there on the nameplates,
Carrying a lunch-box in his small exhausted hands:
Lunch-box for the ferryman of the dead.

He seems
Never to leave. His tiny shadow shrinks
To stain the matting in my room; an ineradicable
Stain that will outlast mere burn-marks and spilt inks.

Thus every night he comes. A child that ages
Night after night. A child that seems to grow
Older because such ageing is the only
Assuagement that my loneliness can know.

Railway Train

The railway train is entering the outskirts
Of my home town. The humble homes look grey.
In the dry ricefields there are children standing.
The children and the ricefields drift away.

Before I'd got my head out of the window
The train had reached the station. The long line
Of upturned faces on the platform wore
The same high cheekbones you can see in mine.

Their eyes declare an unexpected sadness,
The unexpected permanence of pain.
It's early spring. This is the town I come from.
I got down slowly from the railway train.

MURŌ SAISEI

Translated by Graeme Wilson and Atsumi Ikuko

The otherness of things

JACQUES ROUBAUD:
Mono no aware
267pp. Paris: Gallimard. 21.25fr.

Jacques Roubaud is a writer to be watched — as much by English poets as by specialists in French—though he is perhaps more interesting as yet for his ideas on the making of poems than for the actual poems that he has made. *Mono no aware* is not simply a collection of translations from the Japanese, if by translation one means a paraphrase in another language. It consists of 143 new and contemporary French poems "borrowed" from Japanese originals and arranged according to the principles of classical Japanese anthologies. Like Robert Lowell's "imitations", each of these "emprunts" is the occasion for a novel creative act. But M Roubaud's concern is wider: he has attempted not precisely to refashion the Japanese pieces as if they were being written now and in France (and not at all to reflesh them with his own sensibility) but to provide an original kind of verse which opens French poetry as a whole to the influence of an alien tradition.

The ambition is Poundian; it continues one of the defining enterprises of modern poetry. And M Roubaud is no mere late arrival. For one thing, he has ignored the haiku, which Western literatures now possess, and concentrated almost exclusively on the less common tanka. (He also introduced the renga, in a collaborative poem actually entitled *Renga*, published at about the same time as the present volume and reviewed in the *TLS* on April 30.) More importantly, he has achieved a new type of poem. Nearly all these short pieces include both his "translation" and the Japanese original, which appears in a syllabic transcription and constitutes what he describes as a musical accompaniment. In four instances, the Japanese poem is even incorporated within the French version.

The result is genuine bilingual poetry, in which two verse-forms, two poets and ultimately two cultures operate together in tension. The pleasure for the reader is, of course, highly specialized; and it is true that the French, however accomplished and composed, still has an air of beautiful debris as against the structural invariability of the Japanese. On the other hand, the juxtaposition also gives, as presumably intended, a sense of the inimitable distinctness of the original; and the presence in each poem of the set Japanese form establishes an authentic and moving dialogue even for a reader who knows no Japanese. The Japanese sound and shape are a curious but decided element in the poetic effect. M Roubaud has furnished another variety of "littérature citationnelle", or quotation literature, which opens up numerous possibilities, for writers in any language working with any other language.

His translations derive, moreover, from his central concerns as a writer, as evidenced by *Renga* and by ∈ of 1967. Many of the poems explore, in accordance with one of the major currents of Japanese poetry, "le sentiment des choses". They enact, in oriental terms, a kind of ascetic attention to the otherness of things, which has its counterpart in Western literature in the "parti pris des choses" of much modern French, and also English and American, writing.

Above all, the book as a whole provides him with another "objective" means of producing poetry, along with the mathematical permutations of ∈ and the collaborative grid of *Renga*. He is naturally drawn to the precise, public literary conventions of Japan, to the elaborate rules governing metre, vocabulary, subject-matter and even the choice of appropriate emotions, to the idea that poetry is not an individual act of the romantic ego but a making and an imitation.

There is nothing quite so stylized in the West, though there are approximations, for instance in the Provençal tradition and French classicism. M Roubaud is critically involved with the former (again following *Pound*); one can predict that studies of the latter may also take on a more particular emphasis given the attention of many other young French writers to "combinations", rhetoric, imitation and quotation literature. In its widest terms, *Mono no aware* is part of a continuing movement ... make a classical poetry, fr... Valéry in France and Eliot ... land. It even includes state... Japanese masters which ... Boileau.

Because of their nature the... present unusual critical pr... The French is compelling ... cingly finished and frequently ... ful. It often catches ... assumes to be the exact and ... suggestiveness of the Japanese ... each whole poem is both by ... and not by him. He would ... claim that he is destroying the ... of a privileged Author, and the ... cism must learn to deal with ... species of *text*. But there is a ... of responsibility. A vision ... from the book; though ... seems to centre on ... sense of loss which at times ... metaphysical and ... Western feeling for a ... which attains a special kind ... quillity", held in the ... in emotions which ... conventionally ... M Roubaud ... vision as his ... does he throw ... any vision ... impersonal text ... of the ambiguities ... involved when ... more preoccupied ... literature than with ... *Mono no aware* ... questions ... that it is ... to be studied.

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A hitch in time

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... the most controversial issues ... modern physics concerns the basis ... Einstein's special theory of relativity; for, although this is usually re... ... as well tested, it has some ... implications. The most ... of these is the so-called ... clock-paradox" or "paradox of ... twins": the idea that time does ... flow at the same pace for ... of us, and will pass more ... for a long-distance space... ... than it will for his ... bound twin brother. The ... common inference is that when the ... returns he will find that ... has his clock lagged behind ... of his twin, but he himself has ... less. This and other difficulties ... apparent contradictions have led ... heated and still unresolved de... ... in the popular as well as the ... scientific press, in which some have ... that Einstein's theory con... ... a serious error.

Time and the Space-Traveller ... the whole of this widely scat... ... literature on "time-dila...", with an annotated biblio... ... which should make it a use... reference work for the specialist. ... Dr Marder has also kept the ... cussion as elementary and non-... mathematical as possible, thus mak... this interesting debate accessible ... the non-specialist, for whom Dr ... der also includes an entertain... historical survey of the founda... ... of special relativity. He also ... the central problem—the relati... ... of time measurement—in as wide ... context as possible by discussing ... other related topics, including bio... ... logical clocks and the psychology of ... and a fascinating account ... largely indebted to Sebastian von ... erner) of the practical and theore... ... limitations which face those ... wish to gain information about civilizations elsewhere in the universe.

The doubters have raised numerous bones of contention, ranging from the limitations on what constitutes a legitimate clock to questioning of the validity of the special theory itself, though with a wide variety of different arguments. Although Dr Marder, like most physicists, is convinced that the special theory is consistent and valid, and that differential aging is a feature of the world we live in, he manages to steer his way convincingly and impartially through all the various controversies. There are, of course, two sides to the problem: arguments about the theoretical predictions of the theory, and the question whether these actually fit the realities of the physical world.

Herbert Dingle has waged a long campaign against those who allow themselves "to be bemused by mathematicians" into accepting that whatever mathematics indicates, no matter how fantastic, is the fact of physical reality. His succession of arguments on the subject over the years has almost always been based on the conviction that apart from the three short periods of acceleration when the space-ship sets off, reverses, and is finally brought to rest on earth, there is symmetry in the behaviour of the space-traveller and the earthman, so that they will have aged an equal amount. This has led him gradually from his initial arguments that Einstein's theory was being misunderstood, to his present position of demanding the complete rejection of the theory. The experimental physicist Dr Essen has argued on different grounds that the clock paradox arose through an "error" on Einstein's part that might be more obvious to an experimental than to a theoretical physicist. Other critics, notably H. E. Ives and Geoffrey Builder, have even argued the case for the ether, and Dr Marder emphasizes that this work is of interest even though he believes it to be mistaken.

There is, after all, a considerable body of experimental evidence in favour of special relativity, and in his discussion of this Dr Marder pays special attention to recent work on the "lifetimes" of mesons and on the Mossbauer effect, which permits the production and comparison of gamma rays with extremely well-defined frequencies, which can act as high-precision timekeepers. Here too, however, Professor Dingle and some others dispute the interpretation of the various experimental results.

Is there then really a clock paradox after all? Dr Marder shows how relativity resolves it, because the problem really involves the times recorded by clocks pursuing different *routes* in space-time, analogous to taking two different roads on earth, except that because of the peculiar nature of space-time geometry, the curved path represents the *shorter* time.

In *Talking About Relativity* J. L. Synge also gives an account of this idea and comments:

> Some people have found something repugnant to reason (or to their concept of what relativity is) in making time-intervals depend on clock-histories, and they call this the "clock paradox". It is not a paradox at all, but a fundamental part of relativity.

This epitomizes the tone of robust common sense in which he talks about relativity, for his title is a quite literal one indicating the informal, anecdotal way in which "an amusing conversationalist" (the description is Schrödinger's), who has already produced several books on the basic concepts of relativity for readers well equipped mathematically, now expounds the subject with the barest minimum of mathematics in order to reach the widest possible audience. He overcomes the enormously difficult problem of communication superbly, to give a clear outline of all the basic concepts. As for the doubters, they get short shrift from someone who wants to see "the elimination of Newtonian waste-products poisonous to the relativistic system".

Post-telescopic

DONALD H. MENZEL:
Astronomy
320pp. Thames and Hudson. £6.30.

In this age of space travel, atomic power and high-speed computers, astronomy is no longer dependent on the use of the telescope. The stars are observed from satellites and space-probes, time is measured with atomic or molecular clocks, we measure the precise distance of the Moon with a laser beam, and we can study lunar minerals in our laboratories. It is this aspect of modern astronomy that forms the main theme of this sumptuous volume by Professor Menzel, who was for many years director of the Harvard Observatory, and has himself made important contributions to the subject.

He tells the story in the most general terms, with a complete absence of mathematics and all unnecessary detail. The first few chapters, which deal with the early history of the science, are also used to explain many of the common phenomena and terms used, and the book then gives a broad sketch of the entire universe as we know it today. This is followed by a clear account of the atom (omitting its fine structure) and of radiation, with a general description of the various instruments used to detect this radiation in different parts of the spectrum.

The reader is thus prepared to appreciate the rest of the volume, which is almost equally divided between our near neighbours in the solar system and the stellar universe which lies beyond. It is here that we find the most significant changes from the old astronomy. In the past decade or two we have learnt much more about the Earth, and the Moon, too, is beginning to give up its secrets. We no longer read about the canals of Mars, but study the findings of the Mariner probes. Some new work on ultra-violet and X-ray spectra taken from outer space has given us entirely new concepts, while the penetrating radio telescopes have discovered the astonishing quasars and pulsars, which may, in their turn, lead to a solution of our age-old problem of the origin of the universe.

Astronomy is unusually rich in theories, and the author explains many of these without going too deeply into each subject. Such explanations are greatly helped by the many excellent diagrams, and there are also more than 200 photographs, fifty of them in colour, and all well produced. An appendix lists some interesting objects and there is a glossary of astronomical terms and a good index.

A special feature of the book is the inclusion of twenty-four large sky-maps showing the stars visible at any time of the year. The stars are printed in white on a black ground, and the constellation figures are based on the imaginative designs first published by H. A. Rey nearly twenty years ago. The American origin of this book is by no means obtrusive, and if its price is high it succeeds admirably in giving the reader a picture of modern astronomical work and thought.

Settling down

B. M. FUNNELL and W. R. RIEDEL (Editors):
The Micropalaeontology of Oceans
828pp. Cambridge University Press. £20.

In the oceans it is continually raining, a kind of fine drizzle of dead micro-organisms that eventually settles on the sea floor to leave a more or less permanent history of the teeming life that once filled the water column above. The record is unfortunately far from complete or even proportional, since many marine organisms lack a skeleton or body parts hard enough to survive the long journey to the bottom, while selective dissolution or the work of benthonic animals may further distort the picture. Thus comparison of amorphous silica (opal) in samples of suspended matter and in sediments shows that only one-tenth to one-hundredth part of the initial number of diatom frustules ever settles on the ocean floor. Foraminifera, on the other hand, do not dissolve during settling, so that the major areas of carbonate in suspension are reflected by high carbonate accumulation on the bottom (except at great depths, when the carbonate sediments are replaced by red clay). As might be expected, calcium carbonate is the most important biogenous component in recent bottom sediments; the white cliffs of Dover testify to its past importance.

Piecing together the physical, chemical and biological history of the oceans from minute plant and animal remains is a comparatively new science, marine micropalaeontology, and it is only since the war that it has been recognized as such. Thus the symposium entitled "Micropalaeontology of Marine Bottom Sediments" and held in Cambridge in 1967 was largely a summary of progress during the past twenty years. Forty-five of those present at the symposium were patient enough to allow their fifty-two contributions to sit in press for nearly four years but, as is often the case, the value of a complete symposium publication has compensated for this long delay.

The editors must be congratulated on this fine volume. In terms of presentation, it would be difficult to find fault. Mindful that this will serve as a reference-book for many years to come, they have provided not only a general index of topics, but a systematic index (thoughtfully divided into taxonomic sections) and also an index of the first citation of authors in the text. With these and the often very comprehensive bibliographies at the end of each paper, the newcomer will have no difficulty in getting into the subject. The papers are arranged in six logical steps, of which the first deals with the distribution of living organisms in the oceans—the essential starting-point. J. A. McGowan's contribution forms a good introduction to distribution patterns and the probable factors underlying them. The second section describes the accumulation and distribution of important microfossil groups in ocean bed sediments, and is followed by two sections on Quaternary and pre-Quaternary deposits. The two final sections, on methods of study and on the important problem of biostratigraphy, round off the study but point to the enormous gaps that still exist. The many diagrams are clearly drawn and the tables well set out.

...n seas beneath

...UES-YVES COUSTEAU with ...LIPPE DIOLE:
... and Death in a Coral Sea
...slated by J. F. Bernard.
... Cassell. £2.50.

...ough good intentions are no sub... ...te for quality, one cannot resist ... sympathy for the author whose ... *World* opened a new realm for ... whose aqualung pioneered ... fields for both research ... enjoyment, and whose books, ... and other activities are seri... ... dedicated to underwater ex... ...tion. There are few men like ...-Yves Cousteau, but they ... an important role to play in the ... opment of science, chiefly be... ... they provide that imaginative ... so necessary if research pro... ... are to reach beyond the ... of any one institute.

... Cousteau has been conspic... ... successful in this role. In his ... tinent II of 1963 two ocean... ... spent a week in 95 feet of water, ... two years later a team of six ... three weeks at 325 feet in Pre... ... III. In 1967 began his ... in the Calypso, once a mine... ... but now fully equipped for ... water research. M Cousteau ... this voyage a "permanent ... tion", although the immediate ... is to gather material for twelve ... films and six books to ... costs. The first book, on ... (reviewed in the *TLS*, Nov... ... 6, 1970), was not satisfactory, ... because of its scientific in... ...y, inept translation and lack ... mentary editorial polish. The ... book, on coral reefs, pretends ... less and is an interesting, ... plicated account of the stand... ... underwater adventures that may ... ... ected by those who have not ... ... med mask and flippers. Fortunately, science has been relegated to four appendixes and a glossary (presumably by Philippe Diolé), leaving the text free from those errors that marred the shark volume.

Nevertheless, the publishers have again failed to take the elementary step of checking identifications in the plates and have not apparently had the text vetted by a specialist. The result is a number of plate captions that would better suit a children's book. It is also unfortunate that accounts of territoriality among reef fishes, or of the interesting relationship between clownfishes and anemones, are not given the benefit of recent studies. More than one hundred colour plates, some excellent, some a trifle blurred, redeem the text and set the reader firmly in that world that M Cousteau has done so much to explore. Together with such men as George Bond and Edwin Link, he will be remembered as one of the great underwater pioneers; and while his books and films may lack biological precision they will always be regarded as an integral part of his total achievement.

In skies above

D. NETHERSOLE-THOMPSON:
Highland Birds
112pp. Highlands and Islands Development Board. Distributed by Collins. £1.25.

The booklet which Desmond Nethersole-Thompson was commissioned to write is well planned and the choice of the author could not have been bettered. Eight distinct areas of the Highlands and Islands are discussed in turn, four on the mainland and four embracing the Islands. Each section is prefaced with a clear outline map without names, the area to which the particular text refers being indicated in black. The text reflects Mr Nethersole-Thompson's unrivalled experience, supplemented by wide reading and the painstaking work of many distinguished field-ornithologists. A warm tribute is paid to the Scottish Ornithologists' Club (with headquarters in Edinburgh) for the splendid work its members are doing, and to the Scottish branch of the RSPB who manage so many "reserves".

The clear instructions enabling bird-watchers to find species in which they have a special interest will be valuable, together with the author's hints on how best to set about it, and to which traits in bird-behaviour their attention should be directed. The photographs were selected from more than 1,000 transparencies and 600 monochrome prints, and are generally of a high standard, though colours in some are inaccurate, as, for instance, the "blue" woodcock. The pictures of the chough would have been better omitted, such a travesty is it of the living bird.

Highland Birds ends with a list of rare or unusual species which have been recorded from the Highlands and Islands, arranged under the heading of the area in which they have occurred. The author enlivens his text with so many of his own experiences that it becomes almost an autobiography of a talented naturalist with strong opinions of his own, freely expressed.

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Libraries in Japan

BY GEORGE CHANDLER

JAPAN has, like a number of other countries, restructured its library system since the Second World War and is developing it with energy and imagination, although it still falls much behind the best Anglo-American-Scandinavian practice.

Japan has looked to the West for many of its library features, but it is organizing these into a more efficient cost-effective library system than in many countries while at the same time continuing to incorporate some distinctive Japanese features. It would be sad indeed if the impact of the West should result in the loss of all the tradition and beauty of old Japan.

National Libraries

At the head of the national libraries system is the National Diet Library which was created in 1948 with responsibility for thirty libraries in governmental agencies and certain other libraries of national status such as the Ueno Library and the Toyo (Oriental) Library.

Although the National Diet Library is the sole reference library of legal deposit in Japan, it offers more nation-wide lending services than the total of all the six British legal deposit reference libraries together. It lends books for reference direct to university, special, and public libraries, like the legal deposit reference libraries of many other countries, such as Switzerland and the Soviet Union. It also assists ten regional scientific centres in major public libraries in Japanese cities to which it supplies abstracts and official publications. Examples are the City Central Library in Nagoya and the Prefectural Library in Osaka. No British city reference library receives any direct governmental support in this way, although this has been recommended for many years by the Library Association. The new building of the National Diet Library has been designed with a similar desire to provide the most effective service to as many as possible of the public. Its layout is not dissimilar to a very large Western city central library geared to extensive public use. Built in the form of a square with a central stack core, the new building is attractive and functional.

On the first floor are the reception and issue desks. On the second floor are the general reading rooms, a newspaper reading room, a room for governmental and official publications, and the music library. On the third floor are general reading rooms, rooms for newspaper cuttings, library science, Asia, Africa, and rare books, &c. On the fourth floor are rooms for science and technology, constitutional literature, and maps. On a higher floor is a palatial suite for members of the Diet for whom extensive research services are provided. The total staff of the National Diet Library has increased from 182 in 1948 to 831 in 1970. This gives some indication of the extent of the growth of the Japanese national libraries service in recent years.

In addition to the technical library services of the National Diet Library, the Japan Information Centre for Science and Technology (JICST), which was founded in 1957, provides information services and publishes a range of abstracting publications for science and technology and patents. Its staff rose from 62 in 1957 to 258 in 1965. JICST does not aim at comprehensive world coverage in its abstracting services, but has concentrated realistically on the most important sources. It provides photocopies, contents tables of selected journals, literature search services, and translations services in return for appropriate fees.

Another notable development is the new Library (or Museum) of Modern Literature in Tokyo. Its object is to collect, arrange and preserve records of modern Japanese literature. Much had been lost as a result of the Great Earthquake and Fire of 1923 and the Second World War. A committee was formed in 1962 to collect the remaining records and it founded the Library of Modern Literature Foundation which was approved by the Ministry of Education. The new building was opened in 1967. In 1970 it acquired the Juvenile Literature Library.

The Library is equipped with eight opulent study rooms, an exhibitions room and an auditorium on the third floor. On lower floors are a general reading room, catalogues, electrically controlled stacks, and photocopying facilities.

The Library includes not only the original manuscripts of modern authors and first editions but also the libraries of writers, material from their houses, and the like. Nevertheless, the exhibitions are mainly literary and are made more effective through photographs, newscuttings and similar documentary sources.

Public Libraries

In addition to these important national developments since 1948, there have been considerable advances for public libraries. The Library Law of 1950 provided that no charge should be made for the use of public libraries, and arranged for the establishment of standards to qualify for promotional subsidies from the Ministry of Education. Public libraries were required to maintain close contact with the National Diet Library and other types of libraries.

There are a number of features of Japanese public libraries of all types which distinguish them from Western public libraries.

First, they are primarily reference libraries, the reading facilities being often divided according to the age, sex, and type of user. Seats are often numbered and a number is allocated to each reader on entering the library, thus ensuring that all places are occupied and at the same time helping to avoid congestion. The number of seats is being rapidly increased. For example, total seats in Tokyo ward and city libraries increased from 11,676 in 1965 to 14,897 in 1968.

Secondly, lending use of Japanese public libraries is very low, except in the few local authorities like the city of Hino where the numbers of books, staff, and buildings approach Western standards. The number of books issued from Japanese public libraries is, however, rapidly increasing. For instance, the total circulation in Tokyo ward and city libraries rose from 1,077,000 in 1965 to 2,718,000 in 1968. Circulation per 1,000 borrowers rose from 109 to 749 in the same period.

Thirdly, the number of branch libraries is very small—perhaps only one-tenth of the standard in Anglo-Saxon, Scandinavian and certain other countries. Issues are very low per 1,000 population and are not of high quality, for the great bulk of the public are served only by small collections of the more popular books in mobile libraries or provided on bulk loan to groups of various kinds.

Fourthly, the provision of audio-visual materials tends to be considerable, and performances held in the libraries are well attended.

Fifthly, special rooms are set apart in purpose-built Japanese libraries for such traditional cultural activities as the tea ceremony and flower arrangement.

The largest public library authorities are the metropolitan authorities and the prefectures, which cooperate closely with the National Diet Library. The Library Law required them also to initiate cooperation with the city, town and village library authorities in their areas in the compilation of union catalogues and the provision of mobile libraries and in other ways.

The prefectures are also empowered to provide library services directly throughout their areas. They maintain mobile and temporary library services in many cities, towns, and villages, but most of their purpose-built library buildings are located in large cities. These often have a prefectural central library and a city central library maintained by the local authority.

The concurrent exercise of public library powers appears to be effective in Japan, as it is also in the United States and Germany, and might very well be a solution to the present British controversy over library authorities under local government reform. Concurrent provision makes it possible to retain large units for the more specialized services which are essential in metropolitan and county areas, and yet permits the smaller units to operate the general library services.

In 1968 the Japanese prefectures maintained fifty-six central libraries and only twenty branch libraries. The local authorities provided 436 central libraries but only fifty-six branch libraries.

Metropolitan Tokyo

In metropolitan Tokyo a pattern of cooperation is emerging between the metropolitan authority and the cities and wards which may well set the standard for developments in the provincial prefectures.

A report of the director of the Metropolitan Hibiya Library in 1970 made the following recommendations for the development of public libraries in metropolitan Tokyo: the metropolitan libraries were to concentrate on reference and information services and on cooperating with city and ward libraries and the National Diet Library through bibliographical, research and other services; city and ward libraries were to concentrate on research services for local history, on lending services and on work with children.

In accordance with these recommendations a new building with five floors is being erected in Arisugawa Park, which is scheduled for completion in 1973. It will concentrate on reference and information services for the whole of Tokyo while the existing Metropolitan Hibiya Library in Hibiya Park will become primarily a lending library, for which it is well suited. Housed in a triangular building the Metropolitan Hibiya Library could shelve 400,000 volumes in a central triangular stack on seven floors and in open access public departments on four floors on the periphery.

In the basement was a relatively well-developed audio-visual materials room and an auditorium. The first floor contained the main entrances, the catalogues, the Humanities Room and the Literature and Language Room, which communicated with a one-storey circular central children's library situated off one corner of the triangular building and opening on to the street. On the second floor were the Social and Natural Sciences Room and a periodicals room. On the third floor were reading rooms for adults, young adults, and special collections. On the fourth floor were the administrative offices and the conference room.

Prefectural Libraries

With few exceptions all the prefectures have provided central libraries. Some of these, like the largest at Osaka, have been extended in recent years. A number have been rehoused in new buildings. Some, like those in Yokohama and Nagoya, are part of a cultural centre. Others, like that at Kyoto, are separate buildings. Prefectural libraries associated with cultural centres tended to be less adequate than those occupying purpose-built premises.

A good example of a new purpose-built prefectural central library is the one at Kyoto, where the city does not maintain a city central library.

The new Kyoto prefectural central library was opened in 1964 and is for reference use only. It contained approximately three-quarters of the books formerly in the old Prefectural Central Library which is now used as a lending library.

The new Library contains approximately 300,000 books and was modelled after the San Diego Public Library. It is on three floors. The main reading room is subdivided internally into subject areas for the Humanities, Social Sciences, Science and Technology, History and Literature, Fine Arts and General, which give in all open access to approximately 45,000 volumes. The Library has excellent exhibition accommodation, in which the manuscripts and books from an old Buddhist temple library have been recently on show.

One feature of the Library which is characteristic of Japanese public libraries is the special attention being given to local history. The Library has a staff of nine engaged on the Kyoto Prefectural History of which four volumes have been published. The Osaka City Library have published thirty-two volumes on the history of the city.

City Central Libraries

Most large Japanese cities maintain City Central Libraries. Those in Kobe and Yokohama are examples of libraries which have had building extensions since the Second World War. Of the new city central library buildings, that in Osaka is a very good example.

The new Osaka City Central Library was opened in 1961 and is a pleasantly laid out building on three floors with 1,050 numbered seats in the main reading area, 100 numbered seats for children, as well as 250 seats in the general library. It has an excellent coffee bar. Total annual lending circulation is, however, only 166,000 volumes, but over 650,000 visits are made annually to the library.

The subject departments room is subdivided internally into Humanities and Social Science, Science and Industry, Arts ... ture, General Reference ... Documents. Its stack ... 200,000 volumes.

Ward and Branch Li...

The leading city in the ... of new branch libraries ... One new library was ... 1960, one in 1964, three ... in 1967, one in 1968 and ... 1969.

Other cities have ... modest progress in the ... branch libraries. Kobe ... one or two and has ... plan to build one per ward.

A representative branch ... the new ward library ... 1968 at Nagoya. It was ... serve a population of ... the average population ... ward library in Nagoya ... where is nearer 20,000 ... library uses closed circ... and has a charming ... room, an audio-visual ... exhibition area, forty ... adults, forty for children ... for students.

University Librar...

There has been great ... universities since the Se... War. Their number inc... forty-eight in 1945 to 37... 1968 a survey revealed ... ty-four national univer... average of thirty full ... staff and 350,000 books ... five public universities ... eight library staff and ... each, 268 private univ... aged nine library staff ... books each. Tokyo U... over 3 million books and ... 2 million.

Schools of Librar...

The principal training ... libraries is the Nat... School which was found... and which offers a ... graduate course or a ... high-school course. The ... students is approx... annually. A new Libr... department was estab... University in 1951 ... mately thirty students ...

Japanese library ... failed to secure full ... status for librarianship ... tors are often appoin... positions, perhaps because ... output from library scho... been sufficient in quantity ... to produce an adequate ... librarians. There are, how... that the position is ch... that the status of librar... proving, partly through ... of the Japan Libraries Ass...

Japan Libraries Association

The Japan Libraries Asso... founded in 1892 but ... become a member of ... national Federation of ... Associations until 1937 ... membership in 1968 was ... whom 2,818 were ordina... bers—about one-fifth of ... total. I was not surprised ... was entertained by the ... in 1970 to hear that ... were determined that ... tion should overtake ... Saxon associations in ... and influence. It already ... an annual conference ... attended by more than ... for whom special sessions ... ized in addition to ... rians. Another ... that the Association ... of libraries and ... public, university, school ... cial. Through these ... Association is actively ... the establishment ... second to none. To ... rapid progress in ... since 1948, it is likely ...

Dr Chandler is the ... Liverpool Public ... author of Libraries ... (Seminar Press ...

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Books Received

...ropology

...T, CATHERINE H. and BERNDT, ...ALD M. *The Barbarians. An ...thropological View.* 192pp. ...tts, £1.25.

...Berndt is a lecturer in the ...rtment of anthropology in the ...ersity of Western Australia in ...h her husband is professor. Both ...ecognized to be leading authori-...on the Australian Aboriginals. ...his small volume they express ...opinions about all sorts of ...s, ranging from Greek myths ...odern techniques of advertise-...t and the status of the scientist. ...d it might appear that it is a ...ection of separate and unconnec-...ssays were it not for the chap-... on their beloved Australian ...riginals and the peoples of New ...nea among whom they did later ...arch. One then realizes that the ...le book is a vindication of these ...ples and a challenge to us, a chal-...e in which there is a fair dash ...ony, which one may suppose to ...ntentional. The question being ...ed is, it is all very well to talk ...ut "savage", "barbarous" and ...vilized" but can satisfactory defi-...ons for these terms be given and ... what criteria would they be ...ed? As anthropologists Profes-... and Mrs Berndt are asking the ...stion in the light of wide reading ...the literature on different cultures ...well as of their own considerable ...dwork experience.

...chitecture

...OWNE, KENNETH. *West End: Re-...newal of a Metropolitan Centre.* ...11pp. The Architectural Press. ...6.50.

...nneth Browne's book is based on ...e articles about different parts of ...ntral London published earlier ...*the Architectural Review*. He ...lyses what gives West End dis-...s well known to tourists, and the ...uth Bank, their individual charac-... points out the buildings, views, ...just as important, "the spaces ...th count"; all of which add up ...omething worth keeping and en-...cing. The West End has not yet ...ne to destroy its old character ...such masochistic abandon as ...City: Mayfair and Pimlico can ...be distinguished from Belgravia ...Holborn. But Covent Garden ...rs on the verge of extinction, ...dily stagnates; Higher Educa-...has almost done for Blooms-...; Whitehall is threatened with ...ical renewal. Words like ...ervation and urban renewal ...make sense when people realize ...ympathize with what gives their ...or district its individuality. Mr ...e's ideas and plans, fully illus-...for immediate action make ...ense and should provide useful ...ition for amenity societies ...l who are fighting to keep ...n's unique character.

...NS, PETER. *Architectural Judge-...t.* 220pp. Faber and Faber.

...Collins, Professor of Architec-... McGill University and author ...*anging Ideals in Modern ...ture*, sought a more ...l basis for judging architec-... competitions. It occurred to ...t techniques used in arriving ...judgments based on prece-...ght be applied also in making ...ctural judgments. To follow ...train of thought he enrolled ...ar at Yale Law School. The ...s a complex book in which ...thor has not found it alto-...easy to sustain his argument. ...usses the ethics and social ...ons of architecture; its rela-...engineering, art and politics; ...s, written and unwritten, ...ffect its practice; the import-...r otherwise, of a professional .... Competitions for the Law ... won by Street, and for ...o City Hall are touched on, ... difference between cost and ...or money, which led to unpleasantness between Soames Forsyte and Bosinney is also considered. A more recent example of this is Mies van der Rohe's Seagram Building in New York where the high quality of design was made the excuse for increasing its value for taxation purposes.

Aviation

ELLISON, NORMAN. *British Gliders and Sailplanes*, 1922-1970. 296pp. A. & C. Black. £3.25.

Mr Ellison chooses 1922 as his starting point because that was the year of the first British gliding competition at Itford Hill near Lewes, when one of the gliders had been built from spare parts at a cost of 18s 6d. He goes on to examine the industry that arose after 1929 to build increasingly efficient and more expensive gliders. The greater part of the book is filled with detailed descriptions and drawings of nearly 200 gliders of various categories. The list is brought right up to date with types of the latest design, some built in England under licence, embodying the modern materials like fibreglass. It makes an exhaustive survey and will serve as a trustworthy reference book.

Biography and Memoirs

SPROXTON, VERNON. *Teilhard de Chardin.* 126pp. SCM Press. Paperback, 50p.

This introduction to the life and thought of Teilhard de Chardin may be commended to those without much previous knowledge of the man and his works. While fully conscious of the criticisms to which Teilhard exposes himself, Mr Sproxton judges that his message is a clarion call: we are evolution, and the Kingdom of God is within us.

SWINSON, ARTHUR. *Beyond the Frontiers.* The biography of Colonel Bailey. 246pp. Hutchinson, £2.50.

This is a highly competent piece of work, covering every aspect of Bailey's quite remarkable career. He was indeed a man of many parts—a soldier, a fearless explorer of a toughness perhaps equalled only by that of Aurel Stein, and, like Stein, possessing an almost uncanny knack of personal survival: a botanist, a lepidopterist, a mountaineer of note. His impatience of red tape made his other notable qualities something of a scourge to the more orthodox members of the Political Department hierarchy: time after time he suffered in prospects and in "official" reputation from his determination to use his own judgment. The fame that he gained in the wider world outside India only underlined his shortcomings in the eyes of those whom Kipling pilloried as "The Little Tin Gods". Perhaps inevitably, to record in accurate fashion, as the late Arthur Swinson has done, Bailey's achievements, has the result of reducing romance to a record; it is a tribute to the author that here and there the reader catches a glimpse of the wit, the humour, the modesty, and the gaiety which made "Bill" Bailey so dear to his friends. There are few alive today who can remember him describing, with a twinkle in his eye how he dodged the Bolsheviks who "tailed" him in and around Bokhara; how he convinced the security officials that he was an "Albanian sympathizer" and how on more than one occasion he bluffed his way to safety by sheer effrontery. The joke was that he took none of these exploits seriously—they were all in the day's work. What a pity that he had neither the time nor the inclination to write them down with the same humour as that with which he described them.

Botany

CURTIS, WINIFRED. *The Endemic Flora of Tasmania.* Volume III. Paintings by Margaret Stones. 216pp, plus 24 plates. The Ariel Press, £15.75.

The superb craftsmanship of Margaret Stones is again combined with the knowledge and botanical expertise of Dr Winifred Curtis in this volume of rare quality. The improvement in the relief map of the island, with locations, and the useful appendix on cultivation follow those introduced in Volume II and there are paintings and notes of about forty plants. The Tasmanian endemics warrant attention for their intrinsic beauty or curious form as well as their ecological and evolutionary interest. The importance of recording these plants of restricted range before they are destroyed by industrial needs cannot be overstressed, and already great perseverance and patience are needed to collect them from remote habitats.

NEWTON, ALAN. *Flora of Cheshire.* 258pp. Chester: Cheshire Community Council. £2.80.

This scholarly account, edited by Dr James Cullen, is based on observations made in 1964-1969 with the help of many local enthusiastic botanists. Comparison with Lord de Tabley's records emphasizes the considerable floristic changes in the area brought about by urbanization and alterations in agricultural practice in the past century. Detailed habitat studies of the wide range of plant communities and their relation to geology and topography, together with distribution maps of the species, supplement the systematic account of the flora. Plates in both colour and black-and-white illustrate features of especial interest.

Classical Studies

PLUTARCH. *Moral Essays.* Translated with an introduction by Rex Warner. 184pp. Penguin. Paperback, 35p.

These five essays offer a welcome sample of Plutarch's too little known *Moralia*. "Advice on Marriage" and "A Letter of Consolation to his Wife on the death of an Infant Daughter" exemplify his sensitive and dignified humanism. In "The Decline of the Oracles" cosmological and numerological problems are set in a dialogue of fable, humour and eloquence: in a witty dialogue one of Circe's "ex-men" outpoints the wily Odysseus by proving that a pig's life is superior in virtue and happiness to a man's. The debate on "The Cleverness of Animals, both of the Sea and the Land" contains a fascinating collection of animal lore and legend. Rex Warner's translation reads admirably, and it is to be hoped that a further selection from Plutarch's seventy-eight essays will follow.

History

BHATTACHARYYA, SABYASACHI. *Financial Foundations of the British Raj.* 355pp. Simla: Indian Institute of Advanced Study. Rs.30.

This immensely painstaking and scholarly work is a good example of the care with which the present generation of Indian historians, whether their chosen field is politics or economics, are examining the bases of many of the assumptions which their predecessors regarded as unchallengeable. Dr Bhattacharyya's main interest is in economics; but in his investigation of the way in which the finances of the Raj were managed during and after the day of the great James Wilson, he necessarily covers—and in some cases uncovers—many of the springs of history. His analysis of the various pressure groups, of the aims that they pursued, the resources they commanded, and of the circumstances which increased or diminished their influence forms an essential background for understanding the factors which underlay many important decisions on financial questions. "It is not easy", the author states, "for an Indian to overcome a certain 'gap in empathy' when he tries to understand the sentiments and attitudes of the aliens who ruled India." But it is among Dr Bhattacharyya's admirable qualities as a writer that he succeeds in preserving objectivity to a remarkable degree; just as it is among his merits as an historian that he carefully emphasizes the existence of many unfilled gaps in the evidence necessary for a complete picture.

History Collections in Norfolk and Suffolk Libraries. 66pp. Paperback. 50p.

Periodicals and Sets Relating to British History in Norfolk and Suffolk Libraries. 143pp. Paperback, £1.

Norwich: University of East Anglia Library.

These two handbooks produced by the Library of the University of East Anglia are signposts for researchers to the historical resources of public and private libraries in Norfolk and Suffolk. Together they cover each library's present holdings of national and local source material, such as sets of volumes, runs of newspapers and periodicals, learned societies' publications, and so on.

KINGHORN, A. M. *The Chorus of History.* 329pp. Blandford Press, £3.75 (paperback, £1.35).

The period covered (this volume being the third in its series) is from Bosworth Field to the accession of Elizabeth I. The book is not a literary history, though in fact little of any literary significance within a somewhat uninspiring period escapes mention. Mr Kinghorn defines its intention thus: "Selection of material is intended to illuminate the marchland or common frontier shared by literature and history, each defined in broad terms and hence including some items that might be left out of studies in one discipline or the other." The theme is skilfully developed by reference to the chronicles (Virgil, Hall), the poetry (Skelton, Wyatt, Surrey), and such early drama as Bale's *King John*.

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VACANT APPOINTMENTS AND PUBLIC NOTICES &c

Librarians

ANGLESEY COUNTY COUNCIL

[illegible]ICATIONS are invited for the [illegible] of BRANCH LIBRARIAN at the [illegible] Branch Library. Candidates [illegible] Chartered Librarians and salary [illegible] within the Librarian's Grade [illegible] £1,932 per annum). Commencing salary according to qualifications [illegible] experience.

[Fu]rther particulars and application [forms] available from the undersigned. [Closing] date for applications: August [illegible] 1971. Canvassing disqualifies.

[illegible] DAVIES, Clerk of the County [Council], Shire Hall, Llangefni.

ARCHITECTURAL ASSOCIATION

[illegible] a JUNIOR ASSISTANT. Some [library] experience and knowledge of [archi]tecture preferred. Good opportunity [for a] sensible, hard-working girl or boy [with] experience in a special and college [library].

[Fur]ther details from The Librarian, 36 [Bedford] Square, WC1B 3ES. 01-636 0974.

BBC SCOTLAND

[illegible] a FILM LIBRARY ASSISTANT to be responsible to Manager, [BBC] Scotland, for control of film stock [and] establishment of Film Library in [illegible]. Duties include supplying film [illegible] in response to enquiries from [illegible] departments requiring film [illegible] information or re-use; the selection [and] cataloguing of stockshot material; [liaison] with laboratories, outside sources, [illegible]. Experience of modern library [methods]; a good general education and [know]ledge of current affairs essential. [illegible] library qualifications and a [know]ledge of film handling techniques [and] terminology desirable.

[Sal]ary £1,200 per annum (may be [higher] if qualifications exceptional) by [illegible] to £1,575 per annum.

[Write] for application form (enclosing [address]ed foolscap envelope and quoting [reference] 71.G.330 T.L.S.) to Appointments Department, BBC, London W1A [1AA], by August 26th.

COUNTY BOROUGH OF BOLTON

APPLICATIONS are invited from [Chart]ered Librarians for the position of [ASS]ISTANT LENDING LIBRARIAN at [the] Central Lending Library, salary within AP [illegible] (£1,515 to £2,025). The [illegible] nearly one million books [illegible] has a staff of 25, it includes a Gramophone Record Library.

[Fur]ther information on request. Application forms obtainable from the Establishment and Personnel Officer, Victoria [Square], Civic Centre, Bolton, to be returned by August 28th.

BRECONSHIRE COUNTY COUNCIL

COUNTY LIBRARY

SENIOR ASSISTANT

[illegible] should be qualified [illegible] commencing salary within [illegible] scale (£1,413 to £1,776) [illegible] on qualifications and experience.

[Application] forms, obtainable from the [illegible] County Library, [must] be received by the undersigned [not] later than Tuesday, 31st [August] 1971. Canvassing, directly or [indirectly], will definitely disqualify.

[illegible] Young, Clerk of the County [Council], New County Hall, Brecon.

CITY AND COUNTY OF BRISTOL

SOUTH BRISTOL TECHNICAL COLLEGE

[illegible] Road, Bristol, BS3 5JL. Tel. 661105

PART-TIME LIBRARIAN

[Qualified] or part-qualified LIBRARY [ASSI]STANT required. Ten hours per [week] to include evening duties except [illegible] and by arrangement.

[Duties:] General library duties, typing [illegible].

[Salary] scale: pro rata to Special N.J.C. [illegible] librarians.

[Application] by letter, giving full details, to Principal by 31st August.

BUCKINGHAMSHIRE EDUCATION COMMITTEE

COUNTY LIBRARY SERVICE

ASSISTANT IN CHARGE OF COUNTY RESERVE STOCK

[COUN]TY LIBRARY HEADQUARTERS

[illegible] A.P. 3/4 £1,515 to £2,025

[N.J.]C. Conditions of Service. Successful candidate subject to medical examination.

[illegible] cases the County Council [illegible] towards removal expenses [illegible].

[Applic]ations (no forms), together with [names] and addresses of two referees, [to the] County Librarian, County Library, [illegible], Aylesbury, Bucks, to be [received] by the 2nd September, 1971. [illegible] further details may be [illegible].

CAERNARVONSHIRE COUNTY LIBRARY

APPLICATIONS are invited from suitably qualified candidates for the POST of SENIOR ASSISTANT at the County Library Headquarters, Caernarvon. Salary: Librarian's Special Grade £1,317 to £1,776 per annum, commencing salary according to qualifications and experience. Knowledge of Welsh essential.

Further particulars and forms of application obtainable from the Director of Education, County Education Offices, Castle Street, Caernarvon. Closing date 6th September, 1971.

UNIVERSITY OF KENT AT CANTERBURY

ASSISTANT LIBRARIAN

Applications are invited for the post of SUPERINTENDENT of the Issue Desk. Salary according to qualifications and experience, within the scale £1,353-£1,902 or £1,902-£3,003.

Further information and application forms may be obtained from The Librarian, The Library, The University, Canterbury, Kent. (Quote Ref. L71/5). Closing date for receipt of applications: 31st August, 1971.

COUNTY OF CORNWALL

ASSISTANT LIBRARIAN BASED AT THE BODMIN BRANCH LIBRARY

Applicants should be Chartered Librarians or those who will shortly complete their qualifications. Salary on Librarian's Scale £1,140 to £1,932 per annum according to experience and qualifications.

Assistance with removal expenses and housing accommodation in approved cases.

Further details and application forms may be obtained from the County Librarian, County Hall, Truro, Cornwall. Applications should be returned not later than the 27th August, 1971.

EASTBOURNE PUBLIC LIBRARIES

APPLICATIONS are invited for a POST of SENIOR ASSISTANT LIBRARIAN (Librarians Grade subject to bar).

Applications, with the names of two referees, to the undersigned as soon as possible.

A. G. S. Enser, Borough Librarian, Central Library, Grove Road, Eastbourne, Sussex.

ENDSLEIGH COLLEGE OF EDUCATION

HULL

(640 students)

Required a qualified ASSISTANT LIBRARIAN. Salary: N.J.C. (AP[illegible]) Scale.

Applications with relevant details and the names of two referees should reach the Principal by September 3rd.

BOROUGH OF HARROGATE

PUBLIC LIBRARY, MUSEUM AND ART GALLERY

ASSISTANT LIBRARIANS. Partially qualified Assistants on Trainee Grade. Posts offer experience in various duties within the system.

Applications, with names of two referees, should reach the Borough Librarian, Central Libraries, Victoria Avenue, Harrogate, by 11th September.

J. NEVILLE KNOX, Town Clerk.

THE UNIVERSITY OF HULL

SENIOR LIBRARY ASSISTANTS

APPLICATIONS are invited for TWO POSTS of SENIOR LIBRARY ASSISTANT (duties mainly in the acquisitions or cataloguing divisions) in the Brynmor Jones Library to commence 1st September. Salary AP I/III (£1,053 to £1,776).

Further particulars should be obtained from the Registrar to whom applications (two copies) must be made by 25th August.

LANCASHIRE COUNTY COUNCIL

APPLICATIONS are invited from Chartered Librarians for the following POSTS:—

DEPUTY DIVISIONAL LIBRARIAN WORSLEY DIVISONAL LIBRARIES

Salary: A P.4 £1,932-£2,199.

SENIOR ASSISTANT LIBRARIAN FYLDE DIVISIONAL LIBRARIES (Headquarters—Thornton Cleveleys)

REFERENCE LIBRARIAN PRESTWICH DIVISIONAL LIBRARIES

SENIOR ASSISTANT LIBRARIAN PRESTWICH DIVISIONAL LIBRARIES

Salary: Librarians' Scale: £1,545-£1,932

Starting points commensurate with qualifications and experience.

Appointments superannuable and subject to certificate of fitness.

Application (naming two referees and stating for which post candidate wishes to be considered) to County Librarian, 143 Corporation Street, Preston, PR1 8RH, by the 27th August.

LANCASHIRE

WIGAN AND DISTRICT MINING AND TECHNICAL COLLEGE

Wigan, Lancashire

APPLICATIONS are invited for a POST as SENIOR LIBRARY ASSISTANT. Duties to start by arrangement.

Candidates must have passed Part I (Intermediate) examination of the Library Association. Experience in a College or industrial library an advantage, but not essential.

Salary scale £1,038 to £1,515 per annum.

Further particulars and application form from the undersigned. Closing date 6th September, 1971.

E. CRAIG SMITH, Principal.

UNIVERSITY OF LONDON

GOLDSMITHS' COLLEGE

New Cross, SE14 6NW

APPLICATIONS are invited for the following POSTS in the College Library:—

(1) CHIEF CATALOGUER: candidates should be graduates and have professional qualifications and considerable cataloguing experience. Salary scale (under review): £2,365 to £2,871 (including London Weighting). FSSU.

(2) TEMPORARY CATALOGUER, for at least one year, to catalogue [illegible] replacements. Candidates should have professional qualifications and experience. Graduates preferred. Salary scale £1,596 to £2,007 (including London Weighting).

For further details write, enclosing a stamped addressed foolscap envelope, to the Personnel Officer, to whom applications should be sent by 31st August.

UNIVERSITY OF LONDON

INSTITUTE OF EDUCATION LIBRARY

APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN, Comparative Education Library. The duties include bibliographical and information research, cataloguing and classification, supervision of staff. A degree and a professional qualification, and some knowledge of languages are desirable. The salary scale is £1,491 to £2,494.

Applications should be forwarded to the Secretary, University of London Institute of Education by 1 September.

UNIVERSITY OF LONDON

INSTITUTE OF ADVANCED LEGAL STUDIES

APPLICATIONS are invited from graduate chartered librarians for a POST of ASSISTANT LIBRARIAN. Some cataloguing experience and a reading knowledge of French and German would be an advantage. Salary within the scale £1,491 to £2,454 plus £100 London Allowance. FSSU.

Applications, with names of two referees, should reach the Librarian, 25 Russell Square, London WC1B 5DR, by 3rd September.

LONDON BOROUGH OF MERTON

PUBLIC LIBRARIES

SUITABLY QUALIFIED CANDIDATES REQUIRED FOR THE UNDERMENTIONED POSTS:

LIBRARIAN-IN-CHARGE WIMBLEDON PARK LIBRARY (Librarians Grade £1,140 to £1,932 plus London Weighting)

SENIOR ASSISTANT RAYNES PARK LIBRARY (Librarians Grade £1,140 to £1,932 plus London Weighting)

Commencing salary for both posts to be determined by qualifications and experience.

A five day working week is in operation with alternate Saturdays off duty.

Further particulars and application forms obtainable from the Borough Librarian, Merton Cottage, Church Path, London, SW19 3HH to be returned not later than first post Tuesday the 2nd September.

SYDNEY ASTIN, Town Clerk.

CITY OF PORTSMOUTH

(Incorporating the seaside resort of Southsea)

LIBRARIAN IN CHARGE BOOK ACQUISITIONS SERVICES

Salary—AP4/5. £1,932 to £2,457

Applicants should be experienced, qualified cataloguers for a new appointment to lead the reorganization and enlargement of the present book accessions and cataloguing department, including the revision of present catalogues into a new computer-based system. A new Central Library (72,000 sq. ft.) will commence building next June.

Further details obtainable from Mr. Ralph Malbon, F.L.A., City Librarian, Central Library, Portsmouth, PO1 2DX, to whom applications should be sent by Monday, 6th September, 1971.

CITY OF SALFORD PUBLIC LIBRARIES

DISTRICT LIBRARIAN

Grade A.P.4 (£1,776-£2,025 per annum)

APPLICATIONS are invited for the above POST from Chartered Librarians with suitable library experience.

A new District Library in the North of the City is scheduled to open in September, 1972, and it is hoped to appoint its Librarian by November, 1971, if possible.

Further details and application forms are obtainable from the City Librarian, Central Library, Peel Park, Salford, M5 4WU, to whom applications should be returned by September 3rd, 1971.

STAFFORDSHIRE COUNTY COUNCIL

EDUCATION COMMITTEE

COUNTY LIBRARY

A VACANCY exists for a BRANCH LIBRARIAN at Pheasey Branch Library. National Conditions of Service. Salary according to qualifications and experience within Special Classes of Officers' (Librarians) Grade (£1,140-£1,932 p.a.)

Further details and form of application may be obtained from the County Librarian, Friars Terrace, Stafford, to whom completed forms must be returned by 9th September, 1971.

T. H. EVANS, Clerk of the County Council.

COUNTY COUNCIL OF THE COUNTY OF STIRLING

COUNTY LIBRARY

Applications are invited for the POST of SCHOOL LIBRARIAN at BALFRON and BANNOCKBURN Secondary Schools. This is a joint post.

Salary Grades—Chartered Librarian or Trainee Grade—Chartered Librarian £1,413 to £1,776, part-qualified Librarian £993 to £1,317.

N.J.C. conditions of service with medical examination for superannuation purposes.

Applications, quoting ref. L.105TLS, giving full details of age, qualifications and experience together with the names and addresses of two referees, should be submitted within seven days from appearance of this advertisement.

JAMES D. KENNEDY, County Clerk, County Offices, Viewforth, Stirling.

WARWICKSHIRE EDUCATION COMMITTEE

COUNTY LIBRARY

APPLICATIONS are invited from suitably qualified candidates for the POST of a SENIOR ASSISTANT at Chelmsley Wood Regional Library.

Salary, A.P. 3 (£1,515 to £1,776), starting point will take into account qualifications, experience and present salary.

Removal expenses and lodging allowance where applicable.

Further particulars may be obtained from the County Librarian, County Library Headquarters, The Butts, Warwick.

F. P. B. BROWNING, Acting County Education Officer.

UNIVERSITY OF YORK

J. B. MORRELL LIBRARY

ASSISTANT LIBRARIAN

APPLICATIONS are invited for one POST of ASSISTANT LIBRARIAN Grade II for duties mainly in the Cataloguing Department of the University Library, from 1st October, 1971 or as soon as possible thereafter. Salary will be on the scale £1,491 to £2,727, with FSSU.

Four copies of applications, naming three referees, should be sent by 10th September, 1971, to the Registrar, University of York, Heslington, York, YO1 5DD, from whom further particulars may be obtained. Please quote reference No. 5/[illegible]

WEST SUSSEX COUNTY LIBRARY

REFERENCE LIBRARIAN, CRAWLEY [illegible]

(Revised advertisement)

CHARTERED LIBRARIAN

required with good experience in general reference library. Salary range £1,515 to £2,025, starting point according to experience.

Crawley Central Reference Library serves a population of over [illegible] and a variety of readers including staffs of firms on the large Industrial Estate. It is a major [illegible] point of the County Reference and Technical service, and works in close cooperation with the College of Further Education and the Sussex and Surrey Libraries in [illegible]

Application forms and further details from the County Librarian, [illegible] Street, Chichester, [illegible] returnable by [illegible] September 1971.

Other Vacant Appointments

CITY OF LEICESTER POLYTECHNIC

Staff required in the library:—

(1) ASSISTANT LIBRARIAN.

(2) LIBRARY ASSISTANT.

(3) LIBRARY ASSISTANT (part-time —19 hours).

(4) LIBRARY ASSISTANT (temporary —12 months).

Applicants should have good educational background. For post (1), applicant with a library qualification preferred. For all posts, library experience is an advantage. For post (3), typing ability essential.

Salaries (under review):—

(1) £1,038 to £1,272 per annum.

(2) and (4) on scale rising to £993 and possibly £1,131 per annum.

(3) on scale rising to £493 per annum.

36-hour week, except (3). Refectory facilities.

Apply in writing, giving full details, to Chief Administrative Officer, City of Leicester Polytechnic, P.O. Box 143, Leicester, LE1 9BH.

CLASSIFICATION ASSISTANT with experience in classification and indexing and knowledge of microfilming required by the BBC for interesting post. Duties will include responsibility for the maintenance and development of a numerical classification scheme throughout the BBC Registry Service. Salary £1,605 p.a. (may be higher if qualifications exceptional) by £90 to £2,055 per annum maximum.—Write or telephone Appointments Department, BBC, London W1A 1AA (Tel. 01-580 4468, ext. 4619), within five days. Please quote Ref. No. 71.G.302 T.L.S and send addressed foolscap envelope.

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The Polytechnic of Central London

Librarian

Grade III

required in the Library of Commerce and Social Studies, Wells St., W.1.

Applicants should be Chartered Librarians, preferably graduates in a discipline appropriate to the subject matter covered by this Library, or with experience in handling literature in these fields.

Salary (under review)—in the scale £1,596 to £2,007 per annum.

Application forms may be obtained from the Establishment Officer, The Polytechnic of Central London, 309 Regent Street, London, W1R 8AL, to whom completed applications should be returned as soon as possible.

City of Portsmouth

(Incorporating the seaside resort of Southsea)

Deputy City Librarian

Salary £2,882 to £3,228

Applicants should be Fellows of the Library Association with wide experience of administration in large or medium-sized public library systems.

Further details obtainable from Mr. Ralph Malbon, F.L.A., City Librarian, Central Library, Portsmouth, PO1 2DX, to whom applications should be sent by Monday, 6th September, 1971.

Kingston Polytechnic Library

HEAD OF TECHNICAL PROCESSES

Salary Grade SO [illegible] London allowance.

Details of the post can be obtained together with application forms from the Appointments Officer, Kingston Polytechnic, Penrhyn Rd., Kingston upon Thames, KT1 2EE. 01-546 1127. Closing date, 3 September.

WEST LOTHIAN COUNTY COUNCIL

LIBRARIAN

Applications are invited for the post of Librarian at Bathgate Technical College. Salary—Chartered Librarians—£1,415-£1,776 per annum. Part 1 Registration Examination or 2 or 3 Groups of Registration or equivalent—£1,089-£1,272. Responsibility element—£100 p.a. Application forms and further particulars are obtainable from the undersigned and applications should be lodged as soon as possible.

A. SINCLAIR, Director of Education.

County Buildings, LINLITHGOW.

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Handwritten applications to:

Hermann, 156 Bld St-Germain Paris VI° France.

INNER LONDON EDUCATION AUTHORITY

Chartered Librarians

(Part Time)

Secondary Schools

The Authority has a number of part-time vacancies throughout the Inner London area for Chartered Librarians in secondary schools.

These posts are normally for 22½ hours per week during school terms only, but the hours may be adjusted slightly for convenience.

Salary scale (under review) 1825 rising by annual increments to £1,032.

Application forms and further details from the Education Officer (Estab. 2A/2) County Hall, S.E.1. Tel. 633 5000 Ext. 7546. Closing date for return of completed application forms 6 September.

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